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THE UNIVERSITY OF ALBERTA

THE LITERARY LANGUAGE OF SELECTED FOUR YEAR OLD CHILDREN

BY

ⓒ PATRICK VERRIOUR

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
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EDMONTON, ALBERTA

SPRING, 1979

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "The Literary Language of Selected Four Year Old Children" submitted by Patrick St. George Verriour in partial fulfilment of the requirements for the degree of Doctor of Philosophy in Elementary Education.

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ABSTRACT

Compared with the considerable interest shown in literature written for young children, less attention appears to have been paid to those expressive communicative styles the young child employs in his creation of story, poetry and drama. Research has revealed the young child's increasing flexibility in adopting differing speech styles according to the perceived needs of listener, language function and social situation.

For the purposes of this study, the term literary language was introduced to describe those oral-language styles employed by the child in activities which had literary characteristics. If the child created a story in his imaginative play then this was deemed to be a literary activity. The study was concerned with the description of the literary language of a small sample of highly verbal four year old children observed undertaking a range of activities in their home environments. The three subjects finally selected for the study were drawn from a group of nine children initially identified by specialists in the field of language arts or of early childhood.

The subjects, code-named Patrick, Emily and Charlotte, were aged four years as of January 1st, 1978, the commencement date of the initial selection procedure. All three children resided in homes where the first language spoken

was English although there were some differences in sibling status, pre-school attendance and socioeconomic background. Each child was studied separately over a five week period after the investigator had conducted a preliminary interview with each set of parents regarding the child's language and experiential background. During the investigation period subjects were observed in spontaneous situations, when children were in the presence of other children and/or adults, and also in non-spontaneous situations, when children played by themselves or included the investigator in their play activities. Each subject was also observed by his parents who reported their observations to the investigator.

The language data were analysed according to five sets of categories including, (1) The province or type of activity in which a child might be engaged. (2) Thematic elements. (3) Stylistic choice. (4) Response to literary content and language, and the use of a literary metalanguage. (5) The place of stimuli in the child's activities. The language was also considered in terms of the situations in which subjects were observed and all speakers' utterances were analysed for length of communication unit.

In view of the exploratory nature of the study and size of sample no specific conclusions were made although a number of tentative general statements were drawn up to be considered as a basis for further research in this field.

The statements were, (1) Exposure to oral and visual forms of literature enlarges the child's repertoire of communication styles. (2) Having acquired facility in a number of differing literary styles the young child employs them to communicate his emotional and intellectual concerns. (3) The child's use of differing speech styles within specific provinces as well as across several provinces suggests the existence of a least restricted/most restricted continuum with respect to his oral literary styles. (4) A child's personal identification with a literary character could determine thematic choice in his own literary-related activities.

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CHAPTER I

THE NATURE OF THE STUDY

> What the critic as teacher of language tries to teach is not an elegant composition, but the means of conscious life. Literary composition should not lead to the admiration of great literature but to some possession of its utterance.
>
> (Frye, 1963)

The increasing use of children's literature in all areas of elementary school curricula, particularly the language arts programs, should be treated with some circumspection. The popular conception of children's literature largely remains one of a ready-made structure acting as a repository of the worlds' cultural heritage and written for children by adult professional writers. Educators, in particular, have been surprisingly remiss in recognizing the child's role as the custodian of his own literary culture, culled from innumerable sources and experiences and transmitted in a variety of speech styles as well as other expressive modes. Even the pre-literate child who mimes the circus clown or confronts his listeners with an unusual theme in an anecdotal story is shaping literary language of his own, appropriate either to the topic, the situation or to both.

Recent research into children's oral speech styles and a greater interest in the language of literature, especially oral literature, suggests possible ways in which to describe the developing literary language behaviors of the young child. Based largely on those studies which have already drawn attention to the differing speech styles of pre-school children, this study investigated the feasibility of profiling the literary language styles and literary world of a small group of four year old children in the hope of generating new hypotheses regarding the literary education of young children.

Purpose of the Study

Research findings have established that certain four year old children are able to vary their oral speech styles according to the age of the listener, linguistic function and social situation. As yet no study has examined these language competencies in relation to the child's emerging oral literary styles. Acknowledging that children's early literary experiences differ widely and vary from an active involvement in participatory rhymes and songs to the more passive reception of television shows, this study is primarily concerned with describing the repertoire of speech styles employed in a number of literary related activities and elicited from a small sample of highly verbal subjects.

The study is largely concerned with descriptions of the child's choice of speech style or 'modality' (i.e. the child's preferred adoption of a series of linguistic and non-linguistic features in any utterance or series of utterances) in terms of the literary 'province' (or activity) in which he is engaged. Special attention is given to instances of the child's spontaneous language (monologuing and conversation) and non-spontaneous language (reciting and the speaking of what has been written).

In addition, comparisons are made of the linguistic and non-linguistic variabilities existing between differing modalities to assess whether they can be placed on a least restricted/most restricted continuum relative to literary province and any other dimensions of situational constraint (described below).

Through interviews with both the parents and the child, the study profiles the child's general language background, his interests and experiential background, with special attention being paid to his developing tastes in all manner of literary activity.

The stylistic and thematic analysis of language samples collected has been based on heuristic rather than _á priori_ principles with each speech style or modality being analysed for non-segmental phonological features, phonostylistic characteristics, lexical, syntactic and thematic choices as well as non-linguistic features.

Due to the age of the subjects and the need to make observations largely in the home environment, the study has been conducted according to ethnographic principles with the investigator assuming the role of participant observer in order to establish an empathetic relationship with the child while preserving the status of systematic observer.

Definition of Terms

Literary Language. Recognizing that literature is generally regarded as being mimetic of the entire range of human experience, including linguistic experience, the child's literary language is here defined as including all those stylistically distinctive speech styles employed in any activity deemed by the child to have literary connotations. Therefore, if the child is asked to compose a story or initiates the composition of a story himself through imaginative play involving narrative, role playing and dramatic dialogue, then the activity is judged to have literary characteristics. A literary related activity therefore involves the use or creation of story, poesis (in the widest sense of the word) and drama.

The following set of definitions is based, in part, on terms suggested by Gregory (1967), Crystal and Davy (1969) and Crystal (1975):

Dimensions of Situational Constraint

All linguistic features in an utterance function in terms of a number of situational variables described here as dimensions of situational constraint. The dimensions are, as follows, in non-hierarchical order,

Individuality. This dimension covers all those physical and psychological personal traits which could give rise to linguistic distinctiveness of any kind in the child's language. Such idiosyncratic features might include voice quality, the use of 'pet words' or phrases with a high frequency of occurrence.

Dialect. Relatively constant features of the individual's language which might indicate the individual's place of geographical origin.

Time. Those age and developmental factors which might affect the child's language production.

Medium. The choice of system with which the child wishes to communicate seen on a non-dichotomous continuum of:-

$$\text{Mime} \; \underset{\text{gesture}}{\overset{\text{facial expressions}}{\rule{6cm}{0.4pt}}} \; \text{speech}$$

Participation. The nature of the child's participation in a language event seen in terms of the following binary categories which are dichotomous but not mutually exclusive of other categories:-

Presence of partner.................Absence of partner
One-way flow of communication.............................Two-way flow of communication
Individual communication............Mass communication
Communication in contact...Communication at a distance

Province. This dimension pre-supposes that the activity in which the child is engaged suggests a particular set of linguistic and non-linguistic features which he is at liberty to use. The province provides no information about the child and relates specifically to the nature of the activity in which he or she is employed.

Modality. In contrast to province, this dimension focuses primarily on that set of linguistic and non-linguistic behaviors the child chooses to adopt in response to the activity in which he is engaged. The familiar term genre can be seen in terms of modality and in the case of the young child might include chant, anecdote, dramatic narrative, etc. All other dimensions can contribute to modality in varying degrees. Within those modalities the child employs will probably be found instances of non-spontaneous and spontaneous language.

Non-spontaneous language consists of reciting and the speaking of what has been written. Reciting covers those modalities in which the child recites, in whole or in part, traditional stories, rhymes, chants and other songs which primarily belong to the oral tradition of childhood. This category also includes the child's experimentation with these oral literary forms. The speaking of what has been written is very closely associated with reciting but is more concerned with the child's re-telling or re-shaping of specific stories previously encountered orally from the printed form.

Spontaneous language covers all other linguistic and non-linguistic behaviors the child employs in his interpersonal communications. Monologuing is distinguished from conversation in so far as it refers to those situations in which the people present, if any, do not join in, or at least are not meant to, except perhaps to show approval or disapproval. Monologuing therefore could include narrative speech either connected or not connected with a situation.

Conversation refers to those speech situations in which there is a possibility of interchange between the child and at least one other person, such as in the case of questions ("How does this go?"), collaborative remarks ("The garage goes there.") and requests ("I need that one.").

Status refers to those systematic linguistic variations which correspond to the relationship between the child and the other participants in the language event regardless of locality. These variations will most likely occur in differing kinship and age relationships.

Spontaneous and Non-spontaneous Situations. The main difference between these two types of situation lies in the measure of experimental control exercised by the investigator. In the non-spontaneous situations the child is observed operating by himself in activities which are to some degree investigator initiated. In the spontaneous activities, there is minimum experimental control as the child is observed in company with other children and/or adults.

None of the above dimensions is exclusive of each other and they do not constitute a definitive list of all variables which could contribute to a child's utterance.

Development of Research Questions

Due to the investigatory nature of the study a number of wide ranging questions are considered. These questions are,

1. Is it at all feasible to attribute the term 'literary language' to certain styles of the child subjects' linguistic and non-linguistic behaviors?

2. What are the key differences between these styles of communication?

3. Is there any evidence of linguistic and non-linguistic clusterings (such as the use of onomatopoeia, mime, grammatical inversions or contractions) in specific modalities employed by each child?

4. Is it possible to place modalities on a most restricted/least restricted continuum in relation to:
    - (a) province?
    - (b) participation?

5. To what extent do other situational constraints appear to be affecting differing modalities?

6. What is the nature of the child's linguistic and experiential background?

7. What are the thematic elements of the child's early literary creations?

8. Has the young child already adopted a literary metalanguage?

Limitations of the Study

The study of only a small number of subjects prohibits any general conclusions being made about literary language of four year old children. Although provision was made for a number of differing types of situations in which a child was observed, the study was limited only to a small sample of the differing social situations which each child encountered during the time of the study.

The need for the investigator to act as participant observer often severely restricted his ability to make systematic observations of the child's physical gestures and movements. Correspondingly, parents often failed to take note of specific situations which might have had some bearing on the research questions raised in the study. The distinction between spontaneous and non-spontaneous situations could not always be maintained particularly when other participants entered a non-spontaneous situation and initiated fresh activities or took part in ongoing situations.

The Significance of the Study

For some time past a number of researchers in literary education have emphasized the student's response to literature. In addition, literature has been analysed according to psychological theories of child development. This approach is especially prevalent at the pre-school level where fairy tale, nursery rhyme and other forms of literature are analysed in terms of the young child's predicted psychological response. This study suggests that the response model ignores the young child's own literary language developed through a growing awareness of self moving in an increasing number of differing social and cultural spheres.

The description of the mosaic of oral literary styles, which might constitute the young child's literary language, and the child's ability to manipulate these styles in terms of both genre and audience might indicate a corpus of children's literature and a level of stylistic competency which has either been largely ignored by educators or which has been at odds with existing perceptions of children's literature.

In-depth case studies of a small number of linguistically proficient children may help to shed light on the value these children attach to literary language and the functions it fulfils in their development. Furthermore, the descriptions of the home environments and the children's experiential backgrounds could indicate some of the factors which have contributed to the range and quality of their literary language.

CHAPTER II

RELATED THEORY AND RESEARCH

Literary Language

The term 'literary language' may not be as common as literary style but it remains as elusive a concept to define. The classical theory of rhetoric largely associated literary language with the 'grand' style of literature (as opposed to the 'middle' and 'base' or 'low' styles), subject to the doctrine of decorum which required a level of style be appropriate to speaker, occasion and dignity of literary genre, e.g. tragedy. When, as Enkvist (1973) remarks, borders between genres became diffuse the distinction between literary styles was blurred so that in an advanced society with complex contextual parameters one expects to be confronted with a very complex set of literary styles.

Frye (1963) proposes a variation of the traditional theory of literary style and distinguishes between the hieratic tendency (i.e. the employment of formal elaborations of verse and prose that separate a formal literary language from ordinary speech) and associations of everyday speech. Frye contends that certain literary artists might use the hieratic tendency to experiment with "patterns of rhythm, rhyme and assonance as well as with other forms of specifically poetic imagery" while the demotic writer would endeavour "to minimize the difference between literature and speech, to seek out the associative rhythms that are used in speech and reproduce them in literature." (p.94) Thus Frye's levels of hieratic tendency attempt to reflect the viewpoint of Valery (1968), that poetic diction has a functional role in literature in so far as it is a language within a language, while his demotic tendency preserves Wordsworth's injunction that poetry should avoid all special diction and employ the language really used by men.

The linguist Saussere (1959) deals with the apparent dichotomy existing between literary language and other forms of language by maintaining that literary language is the cultivated language or that form of communication which subsumes all other dialects in order to serve a community, irrespective of whether the cultivated language implies the widespread use of writing, as in Homeric Greece. In an ethnographic study of the culture patterning of speech behaviors in the African state of Burundi, Albert (1964) used the Aristotelian term 'poetics' to describe the aesthetic composition and delivery of descriptive discourse in both public address and everyday composition. In a society in which literary composition has been given a well-defined social and practical role, Albert was able to identify elegance of composition and delivery, figures of speech and the interpolation of stories and proverbs as of being significant importance in the "aesthetic hierarchy of speech forms" (p.53).

Jakobson (1964) sees poetics as dealing not only with the poetic function but involving the participation of other speech forms. Therefore poetic function is not the sole function of verbal art but only its dominant, determining function whereas in all other activities it acts as a subsidiary, accessory constituent. For Halliday (1964) literary language is "the only use of language, perhaps, where the aim is to use language" (p.245), and he places literary language in the category of verbal art within the content of the total language system, not insulated from or opposed to language (Halliday, 1974). Ohmann (1971) describes the language of literature as being grounded in the conventions for verbal actions that we have all thoroughly learned. In contrast to the viewpoint that holds discourse as being static, Ohmann emphasizes the recognition of the continual interplay of speech with circumstances that surround the utterance.

The neo-Firthian school of thought stresses the importance of viewing literary language within context of situation. According to Spencer and Gregory (1964) any sample of literary language is part of a situation and thus has a context, a relationship with that situation. The written literary text is therefore regarded as an utterance and any stylistic analysis must recognize the personal, social, linguistic, literary and ideological circumstances surrounding the writing of the text.

These contextualizing processes are considered in relation to register (language according to use) and dialect (language according to user). The literary text is described not so much against the background of the entire language as against the typical characteristics of its register (i.e. the set of linguistic choices typical to a given use of language such as the ode, the short story and the essay inter alia). The dialect of the writer or the linguistic opportunities open to a writer is determined by his chosen dialect. A typical analysis of a fragment of verse in terms of register and dialect is given by Freeman (1970),

> Keats "verdurous glooms and winding mossy ways" while highly idiosyncratic from the point of view of general English ("gloom" is normally an abstract, unplurizable noun; it never collocates with "verdurous", which is itself quite low in frequency of occurrence) is not at all untypical of the register (late Romantic poetry, and, at a more delicate level, the ode) or of Keats's poetic dialect.
>
> (p.9)

Although not entirely refuting neo-Firthian stylistic theory, Crystal and Davy (1969) feel that the term 'register' is being used in an indiscriminate manner being applied to situationally distinctive pieces of language of any kind (including newspaper reporting, church sermons, and sports commentaries inter alia) as if they have a predictable linguistic identity, based on large scale empirical analysis. This becomes more confusing when such general labels as literary register or religious register are applied (a view shared by Gregory (1967) who acknowledges that because the language of literature is so unrestricted to term it register is misleading).

Crystal and Davy suggest that it is impossible to list a set of linguistic features and predict that the configuration will be necessarily "literary" without actually examining different styles of language in terms of specifiable situational dimensions or variables. The crucial variable in Crystal and Davy's scheme is modality defined as,

> those linguistic features correlatable with the specific purpose of an utterance which has led the user to adopt one feature or set of features rather then another, and ultimately to produce an overall conventionalized spoken or written format for his language, which can be given a descriptive label.
>
> (p.74)

The dimension of province is largely concerned with the occupational role of the language user, such as public worship or advertising rather than the subject matter of the utterance. Crystal and Davy (1969) do concede that distinctive vocabularies are associated with specific occupational roles so that there might be little linguistic variation at all in provinces having maximally restricted uses of English such as parade-ground commands or heraldic language. However, in other provinces variations of modality might be quite common.

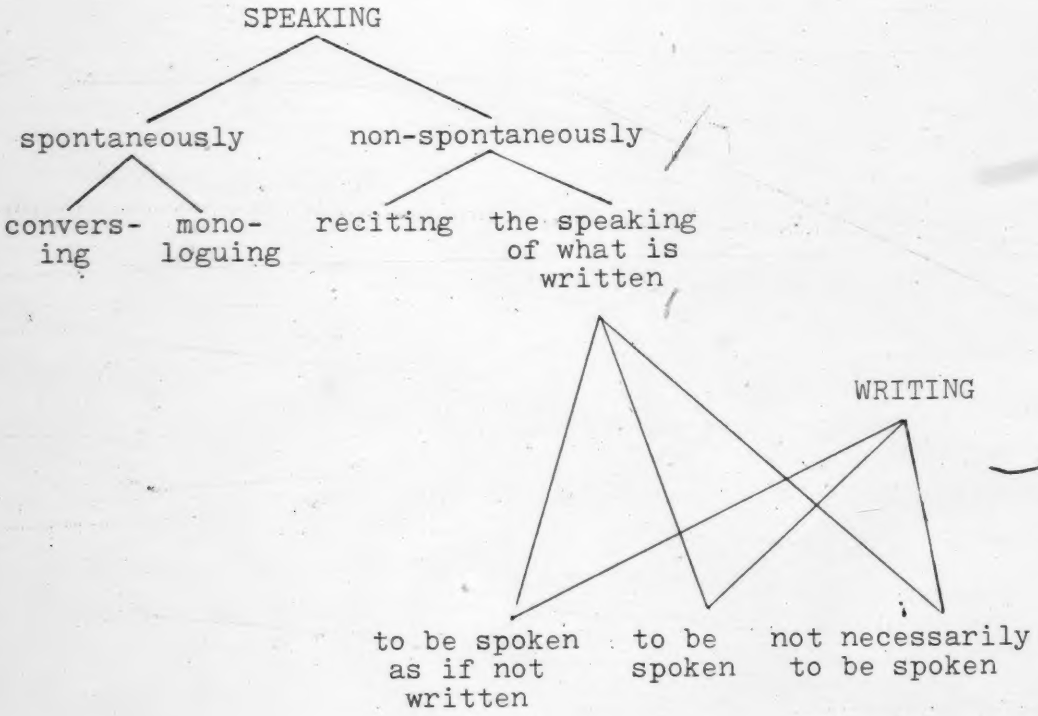
An area which poses special problems in the description of oral literary language is the making of a clear distinction between dialogue and monologue. Although Crystal and Davy (1969) distinguish monologue (utterance with no expectation of a response) and dialogue (utterance with alternating participants, usually, though not necessarily, two in number), they point out that dramatic dialogue occurs in monologue while monologue can intrude as a self-contained story in the dialogue of conversation. Abercrombie (1963) defines monologue as "the use of spontaneous spoken language, not prepared but created as it goes along, on those occasions when other people present, if any, are not meant to join in, whether they do or not " (p.11).

Gregory (1967) says that monologuing is distinguished from conversation by the greater "phonological, grammatical and lexical cohesion" (p.190-191). In monologue "pronouns and deictics more frequently have an intra-textual referent as opposed to a direct referent to a non-linguistic feature within the perceptually present situation." (p.191). According to Gregory, the chief characteristics of monologue are greater continuity, cohesion and self-containedness. While monologue and conversation are the two components of spontaneous speech, Gregory includes reciting and the speaking of what is written under non-spontaneous speech. He defines reciting as covering "the medium relationship in the telling of stories, poems, singing of lyrics and other songs belonging to an oral tradition." (p.191). The speaking of what is written refers primarily to the printed text and Gregory proposes that the medium relationships of writing be sub-categorized in terms of the orientation of writing toward the possible speaking of it, not suggesting that writing is derived from speech but rather that much writing has the speaking of it definitely in mind.

The sub-category closest to spontaneous language includes the speaking of dramatic scripts while another sub-category includes most poetry, with features of varied repetition which is premeditated and necessary for effectiveness. This sub-category would include much of the poetry specifically written for children as well as television commercial jingles.

Gregory says that successful texts written to be spoken aloud often show "a consciousness of the usually irreversible nature of speech activity and make the same point over again in slightly different ways." (p.192). Abercrombie (1965) describes the rhythm of poetry as being "a muscular rhythm" rather than a rhythm of sound which is in the speaker and in the hearer so that even in silent reading the rhythm of verse is immediately recognized.

The categories of speaking and writing and the links between the two are represented by Gregory (1967) as follows,


SPEAKING
spontaneously
non-spontaneously
convers-ing
mono-loguing
reciting
the speaking of what is written
WRITING
to be spoken as if not written
to be spoken
not necessarily to be spoken

According to Crystal and Davy (1969) the categories represented in the preceding diagram might co-occur with other dimensions of situational constraint, so that a configuration of linguistic and extra-linguistic features are not always independently varying. They describe four types of possible interrelationships ranging from that of mutual dependency (e.g. informal conversation and dialogue) to a highly improbable co-occurrence (e.g. legal and colloquial language). The latter does not imply this is an impossible co-occurrence.

Crystal and Davy feel that it is unreasonable to expect all situational variables to be equally predictable from language data. They suggest the use of a language-situation predictability scale which would extend from a point where a total range of conceivable linguistic forms might occur to a most restricted point where only a very small number of forms ever occur.

In the case of the literary language of young children, the most restricted form might occur in the recitation of poetry or in the creation of new rhymes where Burling (1968) noted that both English and non-English nursery rhymes tended to consist of verses of four lines with four major beats in each line. An even more restricted form might be children's taunts where the accompanying tune has four beats despite its six syllable line.

Crystal and Davy (1969) contend that the term style has often been associated with literary language in an evaluative sense suggesting 'good, effective or beautiful' writing styles and the focus of the literary critic's attention alone. Instead the study of all styles of language, including literary language, should concentrate primarily on the language habits of one person alone, noting those features in a person's expression which are particularly unusual or original, and then move into the language habits by a group of people, always remembering that "the more widely we generalize a situation, the more selective in describing the language habits of participants in that situation we must become." (p.10).

The Literary Language of Young Children

Remarks about the young child's literary language tend to be of a general descriptive nature. Sloan (1973) says that imaginative literature is closer to the young child's "natural mode of expression than other, more utilitarian, uses of language." (p.2). As the language of poetry is rhythmic and repetitive so is the natural expression of the child.

> Movement and language are inextricably bound in children. They are kinaesthetic creatures who delight in moving to rhythmical chants made of words that take their fancy. Their natural speech is repetitive, heavily accented and prolix; given to sing songs, whine, chant and crooning.
>
> (p.3)

The children's poet Chukovsky (1963) calls the age of three and four "the poetry period" when the child avidly listens to verse, repeats it and recreates his own. At this age poetry serves,

> as the most powerful means of shaping the thoughts and feelings of the child, to say nothing of the way it helps him to orient himself to his language and to enrich his speech. Under the influence of beautiful word sequences, shaped by a pliable musical

> rhythm and richly melodic rhymes, the child playfully, without the least effort strengthens his vocabulary and his sense of structure of his native language.
>
> (p.87)

According to Frye (1963) literary education should begin with nursery rhymes - "verse rhythm reinforced by physical assault" (p.25) - as verse is related to dance and song as well as to the child's own speech, which is full of chanting and singing as well as primitive verse forms. Frye (1973) says that those who receive this early exposure to verse are more likely to become Prosperos who have learnt to control the magic of words and make it part of their experience as opposed to becoming Calibans "who are quite right in saying,

> you taught me language; and my profit on't
> Is, I know to curse."
>
> (Quoted on page XV)

Emphasizing the importance of story-sharing with the young child, Jones and Buttrey (1970) point out that adults will be more effective if they realize that they are "entering a world that lives by story and drama." (p.1). At the late pre-school period story is central to children's activities as they repeat stories heard from adults and stories about themselves. Gardner (1973) says that storytelling is a very special "almost religious" experience for the young child and one which commands his absolute attention. It seems crucial in his mastery of language and his comprehension of the world. The same writer notes that in his investigations children identified fully with the characters and episodes in their stories, integrating them with situations encountered in their everyday world. He maintains that the central role played by story-telling in the lives of most young children indicates that the narrative impulse plays an important function in helping them organize their world. Gardner claims that the young child's earliest stories possess, in embryonic form, all the literary traits realized in subsequent development.

> The development found in children's storytelling features a greater complexity, intricacy, cogency, and sophistication as the child practices with the verbal medium and acquires additional knowledge about the environment;...Various literary aspects are also highlighted at the appropriate developmental level; these different emphases reflect changes in the social milieu of the child, alteration in his physical and mental capability, and, above all a fuller comprehension of the limitations and potentials of (the) medium of literature.
>
> (p.204)

Lewis (1969) describes the early exposure to verse-forms and story, which the child reproduces and recreates himself as the child's first encounter with the literate uses of language. Lewis's definition of literate language is broad, subsuming not only the stories and poems he hears but also the television he watches and the stories he tells himself.

Holdaway (1976) sees the language experience approach used with young children as being a positive force towards literacy but maintains that the linguistic focus should not have been directed to the operations of written dialect. Correspondingly he feels that there has been an over-emphasis on representation language "at the expense of symbolic or iconic language, which embodies meanings and feelings not directly accessible to the senses." (p.91). Primarily concerned with the young child's pre-reading skills, Holdaway says that,

> the enjoyment of nursery rhymes and books with young children is a natural part of middle-class child-rearing and it is probably just as well parents are largely unaware of the importance of such experiences in development towards literacy. They are unaware of how much more effectively they influence the learning of their children in this way than in deliberately teaching them something.
>
> (p.91)

Holdaway also notes the way in which young children beat out the rhythms of language when telling a story, use "subtle intonation patterns," vary the tempo, inject their own emotional reaction and identification with the story characters, and introduce dramatic dialogue. Butler (1977) describes the language development of a severely speech handicapped child surrounded by literature. By the age of three years three months, the child was re-telling versions of stories she had heard, constantly chanting songs and rhymes and later creating her own stories based on characters encountered in stories. Butler maintains that,

> access to such a wealth of word and pictures, in a setting of consistent love and support has contributed enormously to her cognitive development in general, and her language in particular.
>
> (p.33)

The Speech Styles of the Young Child

The focus of much of the experimental research concerned with the emerging speech styles of young children has been directed towards language function and the interpersonal relationships existing between child and listener. Central to this research has been Piaget's (1955) definition of egocentric speech which he defines in terms of 'decentration' (i.e. the gradual shift away from cognitive egocentricity towards objectivity) and which is described as a dominant form of speech in the early childhood years. Piaget says that the talk is egocentric "partly because the child speaks only about himself, but chiefly because he does not attempt to place himself at the point of view of his hearer" (p.37).

Characteristic of the child's unceasing talk is the imitation of words and syllables - a confusion "between the I and not I, between the activity of one's own body and that of other people's" (p.3) - and monologue in which words have no social function and speech serves "to accompany, reinforce, or to supplement (the child's) action " (p.39). Piaget maintains the child is constantly the victim of a confusion between his own point of view and that of other people. Because he talks as much to himself as to others, "as much for the pleasure of prattling or of perpetuating some past state of being as for the sake of giving orders" (p.39), it is impossible to say that monologue is either prior to or later than the more socialized forms of language. Both forms "spring from that undifferentiated state where cries and words accompany action, and then tend to prolong it; and both react one upon another at the very outset of their development " (p.40). Piaget also stated that in passing from early childhood to the adult stage there was a gradual disappearance of the monologue "a primitive and infantile function of language " (p.40).

In her classification of the uses of language by children aged three to seven years, Tough (1977) says that monologue appears to have a number of functions and an analysis of egocentric monologue might reveal differences between children in the kinds of meanings that they are disposed to express as they talk to themselves, including the way in which the child sees himself in relation to others through maintenance of the self, drawing another attention to himself as well as acknowledgement of his worth by others.

Vygotsky (1962) describes egocentric speech as,

> the highly important generic link in the transition from vocal to inner speech, an intermediate stage between the differentiation of the functions of vocal speech and the final transformation of one part of vocal speech into inner speech.
>
> (p.19)

Vygotsky sees early forms of speech as being global and multi-functional in which the primary function is communicative and social contact. Later the social speech of the child becomes sharply divided into egocentric and communicative speech as the child transfers the external, social behavior of speech to the sphere of the internal personal-psychic function. Initially egocentric speech serves as an accompaniment to activity but later it assumes a more directive function which serves to organize and direct the child's activity. Schmidt (1973) describes this form of language as abbreviated, where the person addressed or the person observing can only understand the child's utterance if he knows the total context of the situation, so that both speech and action are still closely fused. When differentiation occurs "what is said with communicative intent becomes more and more articulated or put into full sentences " (p.124).

Concurrent with differentiation is thematization of experience which, according to Schmidt, usually occurs between the ages of three and five and involves "the interpretation of interpersonal behavior including that which the child experiences directly within his family or circle of friends as well as that which is symbolically mediated in stories, fairy tales and puppet theatres and on television " (p.129). At this stage in his development the child relates his experiences to each other and tries to build up a coherent world of meaning.

Werner and Kaplan (1963) describe the pre-symbolic situation of mother and child as the "primordial sharing situation" (p.42) in which there is little differentiation in the child's experience between himself, the mothering one and referential object. The genesis of symbolic representation lies in the social act of mother and child contemplating an object together. Werner and Kaplan postulate that in the course of human development there is a progressive distancing or polarization not only between person and object of reference, between person and symbolic vehicle, between symbolic vehicle and referent but also between persons in the communication system - that is the addressor and addressee.

Within the distancing process, arising out of the primordial sharing situation, there is an increasing interpersonal distance between the persons involved in symbolization. Therefore,

> the greater the interpersonal distance between individuals involved in a communication situation, the more autonomous must be the symbolic vehicle in order to be understood, that is, the more communal and the less egocentric, idiosyncratic and contextualized must the vehicle become.
>
> (p.49)

Commenting on the Luria and Yudovich study (1959), Werner and Kaplan (1963) see the increasing distance between addressor and addressee as constituting the principal factor underlying the change in the twins' sentence organization,

> The significance of the experiment by Luria and Yudovich lies in the experimental induction of a relationship ("distance") between the child and the mother - a relationship that "naturally" ensues typical conditions of family life.
>
> (p.320)

Werner and Kaplan also maintain that "the potent factor" in the change from relatively contextualized to relatively free vocal symbolization,

> seems clearly to have been the placement of the twins in a social habitat where each was compelled to develop and articulate his speech in order to achieve open commerce with others.
>
> (p.121)

In a study conducted into the code-switching abilities of young children, Gleason (1973) reported that four year old middle-class children demonstrated different styles when addressing people of different age levels. In their interaction with peers the subjects would engage in intricate verbal play, launching into chants, rhymes, television commercials and their songs from favorite shows.

> They frequently took off from what they were saying into dramatic play involving changing their voices and pretending they were other people or other creatures.
>
> (p.165)

On the other hand, Gleason says, the children reserved narrative, discursive tales for adults who in turn tended to supply entire contexts for conversations and reacted in a way they thought the child ought to feel (e.g. "Hey, that's really something isn't it?" and "Hey, that's almost full to the top!")

Weeks (1971) examined the non-segmental phonological features of a child's differing speech varieties comparing abnormal voice characteristics with speech functions. Weeks identified ten speech "registers" - whisper, softness, loudness, clarification, fuzzy speech, high pitch, grammatical modification or simplification, phonetic modification, exaggerated intonation and mimicry. The analysis conducted in the study indicated the possibility of identifying single registers and clusters of registers (styles) in terms of phonetic markers and communicative value. The registers of exaggerated intonation and clarification were most often used by the four year old subject in his story-telling and in his interaction with a two year old.

Shatz and Gelman (1973) also reported that four year old children used differing speech styles when in conversation with two year olds but cautioned that the topic of communication can affect the child's language production (c.f. Hahn, 1948 and Cowan et alia, 1967). According to Shatz and Gelman, the subjects appeared to find more difficulty in telling stories related to pictures to both their older and younger listeners than they did in talking about toys with which they were playing. The investigators concluded that the establishment of natural conversation settings depends greatly on the domain in which the task is set and on the simplicity or naturalness of the task itself.

In a study of the relationship of language use and speech adaptation to role and context, Martlew, Connolly and McCleod (1978) observed a five year old boy playing in three different natural situations: playing alone, playing with a friend of the same age and playing with his mother. The investigators report that in his solitary play, the subject was engaged in dramatic dialogue in which the variety of roles extended from specific individuals to generalized types such as policemen and magicians. The invented characters had "approximately modulated tones of voice and stylistic differences to them " (p.95). One characteristic which was predominant in the solitary play situation was that of word play, which included onomatopoeic inventions, rhyming words and imitative noises. There was a marked decrease in this category both when the subject was playing with a friend and with his mother. On the other hand Martlew et alia report an increase in story-telling and story-discussion when the child was playing with his friend as compared to the other two situations.

In an analysis of stories collected from six and seven year old children, Willy (1975) noted that many of the stories included conventions which could be found in an earlier oral tradition. These conventions included beginning with a title and a formal opening phrase, ending with a formal closing, the use of a consistent past tense, a change of pitch or tone while story-telling, the acceptance of "make-believe" characters and events, and the possibility of incorporating certain conventional or "stock" character types and situations.

Troike (1972) suggests that five and six year old children are quite competent in distinguishing between formal and informal styles of speech. He maintains that the whole subject of the range of styles in the productive and receptive repertory of children is only just beginning to receive attention but that,

> it is clear that even first-graders are far from linguistically naive and have already learned a great deal about the adaptive significance of linguistic behavior within their own very real social world.
>
> (p.309)

The Ethnographic Study of Communicative Events

In 1964, Hymes forecast "the potential richness" of ethnographic studies of socialization, enculturation and child development maintaining that those studies which focused on the linguistic code needed expansion in order to be concerned with the whole of the child's induction into the communicative economy of his community.

Ervin-Tripp (1964) described the sociolinguistic study of verbal behavior in terms of the relations between setting, participants, the topic, the functions of the interaction, the form and the values held by the participants. In addition to studying the range of uses of speech, Ervin-Tripp (1973) believes that it is also necessary to discover which events are evaluated aesthetically.

> We assume that aesthetic values are present in every society; whether they are focused on speech and if so, on which kind of speech is to be learned.
>
> (p.269)

As yet the ethnographic study of children's oral speech styles remains relatively unexplored. While conducting research into upper elementary black children's use of school and non-school registers Houston (1968) elicited samples of the non-school register from the children in large, unstructured and openended group sessions. These sessions allowed the children to say and record anything they chose; to come and go as they pleased without the threat of formal scheduling or routine. Under these research conditions the children engaged in constant verbal play, story-telling and language games "some of them gratifyingly consistent with traditions of verbal art and folklore ... as for instance their highly ritualized games " (p.6).

Houston also reports that the children valued linguistic creativity in each other highly and many of the subjects had developed a "remarkable talent in spontaneous narrative and improvisation in traditional tales " (p.6) In contrast, during formal recording sessions the children employed a distinctly different manner of speech consisting of shorter, slower, differently pitched and stressed, more emotionless language.

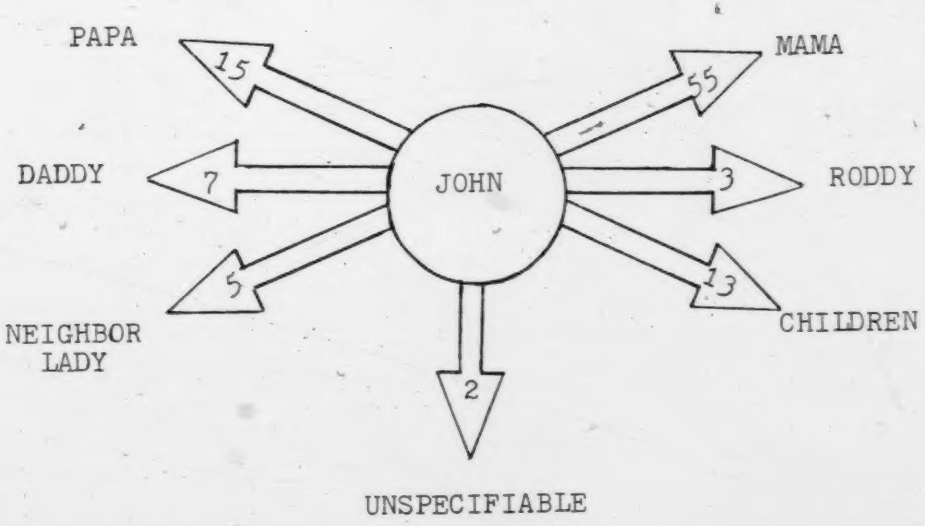
Horner and Gussow (1972) reported research conducted by Horner (1968) into the language of two three year old "lower class black children" living in a ghetto area of New York State. Using a method similar to that pioneered by Soskin and John (1963), each child was provided daily with a garment into which was sewed a miniature wireless transmitter with an internal microphone. The children were individually monitored from morning until about 9 p.m. when it was picked up for laundering and the day's tapes retrieved. At the conclusion of the monitoring all derivable acoustic information was transcribed including background noises and unintelligible speech. The severest limitations are described as technical, in so far as only acoustical data was produced.

> Of necessity, the investigator's observations took place outside of the recording periods, so that one can surmise but not see what is happening during specific verbal interchanges.
> (p.170)

Furthermore, Horner and Gussow (1972) reported that the microphone could only pick up sounds within range, so that some background acoustic signals were missed and when the child moved out of range of the tape-recording receiver neither the child's speech nor that around him was received. The writers admit that,

> the best of the data represents only a portion of the environmental events for a portion of each day.
> (p.170)

Using a modified sociogram technique after that suggested by Bloomfield (1933), networks of verbal interactions were charted diagrammatically representing ninety minute periods from the point of view of the child as speaker, as addressee and as present but not participating.



(The circle in which the arrow originates represents the speaker and the number in the arrowhead indicates the frequency of oral events in that direction for a specific time period.)

Current descriptions of the language of young children indicate an ability to engage in a variety of speech styles which vary according to social situation and content. By the age of four certain young children appear to be including a number of literary related activities in their verbal routines including story-telling, chanting and singing. Several writers have suggested qualitative differences between language employed in literary-related activities and that used in other transactional exchanges. Because of the broad and elusive nature of the child's early literary language, ethnographic research with its emphasis on the study of socialization and enculturation therefore appears to offer the most suitable techniques for investigating this phenomena.

CHAPTER III

THE DESIGN OF THE STUDY

Criteria for the Selection of Subjects

Due to the investigatory nature of the study and the need to secure an extensive range of differing language styles collected in a variety of situations, the following criteria were established for the selection of subjects:

1. The sample will consist of three highly verbal subjects aged between four and five years.
2. Parents of each subject should be willing to permit the investigator to conduct observations in the home setting and to act as observers themselves during those times when the investigator's presence would be inadvisable.
3. Of the three subjects to be finally selected for the study, one child should have older siblings only, one should have younger siblings while the remaining should have no siblings.
4. At least one subject will be attending a preschool establishment during the course of the study.

5. Subjects will be drawn from families whose first language is English but who differ in socio-economic and professional backgrounds.

6. Subjects will not be all of the same sex.

The Selection of Subjects

In order to secure subjects for the study who would meet the preceding criteria, the investigator approached three specialists in the areas of early childhood and/or language arts. These three persons included Dr. K. Nixon, Language Arts consultant for the Alberta Department of Education, Mrs. M. Stevenson, Language Arts consultant for the City of Edmonton Public School Board, and Dr. Susan Therrien, Assistant Professor in Early Childhood Education at the Faculty of Education, University of Alberta.

Drawing on their contacts with pre-schools and parents, who had offered to assist in research studies conducted by the University of Alberta's Education Faculty, these specialists were able to assist the investigator in drawing up a preliminary list of possible subjects who met the criteria given above.

As a result of these preliminary consultations nine highly verbal children were identified and their parents approached by the investigator, usually after an introduction by a third person (e.g. the pre-school teacher). The initial contact was made by telephone.

During the introductory telephone conversation with each set of parents, the investigator merely informed parents that he was conducting a study of the language of young children in the home setting and asked parents if they would assist in the investigations. Assurances were given that there would be no psychological testing. Having secured parental agreement to permit their child's participation in the study, the investigator visited each home interviewing parents where necessary. In the case of the first three prospective subjects, as listed below, the preliminary telephone call was sufficient to inform the investigator that either the children or the home setting did not meet the selection criteria.

Summary of Initial Parent Interview

A complete description of the questions asked at the parent interview is given in Appendix A. The following outline represents a summary of key points elicited by the investigator at introductory parent interviews.

> Subject A. Girl aged 5 years 4 months (on January 1, 1978). Attended half-day pre-school; no siblings; occupation of father, university faculty; occupation of mother, homemaker.
>
> Comments. This child had already been studied, had had some psychological treatment for emotional disturbance and was above the target age.
>
> Subject B. Boy aged 3 years 6 months (on January 1, 1978). Attended half-day pre-school; one younger sibling (boy); father's occupation, public relations; mother, homemaker.

Comments. The child was already reading and had not yet reached the target age.

Subject C. Boy aged 4 years 2 months (on January 1, 1978). Attended half-day pre-school; no siblings; father's occupation, practising psychologist; mother, homemaker.

Comments. Two separate telephone calls were made to each parent on the advice of the mother who felt that the father would not be in favor of any study of the child. On contacting the father, the investigator was informed that his wife had already called him and that although permission was given for the study the investigator would be closely monitored while in the home.

Subject D. Girl aged 4 years 4 months (on January 1, 1978). Attended half-day pre-school. Father's occupation, university faculty; mother, homemaker. Two siblings - one older brother and one younger sister.

Comments. During the course of the home interview the parents indicated that they did not permit their children to engage in artistic activities at home as they felt this was the school's responsibility. The parents also exhibited signs of exerting some pressure on the child to achieve academically, especially in the area of reading. They stated that the reason that the child had been moved from one pre-school to another was to learn to read. On learning that the investigator was conducting a study of children's language, the parents informed him that they were very concerned about their children's language which they corrected whenever necessary.

Subject E. Boy aged 4 years 4 months (on January 1, 1978). Attended half-day pre-school four days a week and was also entered into a community bi-lingual program for pre-schoolers; one younger sibling (boy) and three older siblings (two girls and one boy); father's occupation, government contracter; mother, homemaker.

Comments. This child was adopted and of different ethnic background and color to the remainder of the family. During the home interview the investigator observed that the child would not play independently and would not respond to his mother's requests. The mother admitted that the child was verbose in a number of socially unacceptable behaviors (e.g. hurling obscenities at passing pedestrians particularly those of similar color to himself). The observer noted similar behaviors in a number of observation periods where the boy had difficulty in initiating any of his own activities and was restricted in his choice of words to "fat, ugly and stupid."

Subject F. Boy aged 4 years 10 months (on January 1, 1978). Attended half-day pre-school; no siblings; father's occupation, university faculty; mother, radio journalist.

Comments. The parents agreed to allow the investigator to study the child in the home setting, offered to assist with observations and intimated that, as yet, the child had not learned to read.

Subject G. Girl aged 4 years 5 months (on January 1, 1978). Attended whole day pre-school; one younger sibling (girl); father's occupation, high school teacher; mother's occupation, elementary school teacher.

Comments. Both parents were agreeable to a home study and confirmed that they would act as observers. The child had not yet learned to read and was involved in a number of experiences in the home setting.

Subject H. Girl aged 4 years 3 months (on January 1, 1978). Did not attend pre-school; two elder siblings (girls); father's occupation, zoologist employed by provincial government; mother, homemaker.

Comments. Both parents agreed to a home study and said they would assist in the data collection. The child was pre-literate.

Subject I. Girl aged 4 years 4 months (on January 1, 1978). Attended half-day pre-school; one older sibling (boy); father's occupation, electrician; mother, homemaker.

Comments. The father was not present at the initial parent interview but the mother confirmed both of them were agreeable to the study. Although the father was of Ukrainian background and spoke both Ukrainian and English, English was the first language of the home. The child was pre-literate.

The last four children appeared to meet the conditions of the study most fully and after consulting with his advisor, the investigator again approached the parents of subjects F, G and H to confirm that he wished to include their children in the study. Subject I was asked to remain in reserve should either of the selected girl subjects become unavailable.

The parents of these children were assured that they and their children would be guaranteed anonymity and for this reason the subjects were code-named as follows,

Subject F	Patrick
Subject G	Charlotte
Subject H	Emily
Subject I	Anne (reserve subject)

General Characteristics of Subjects and their Families

Socioeconomic Background. All subjects recommended to the investigator came from middle-income families who owned their homes in the city of Edmonton. However, in the final selection of subjects there was some considerable diversity in the types of dwelling and their geographical locations.

Patrick's parents lived in an older two storied home in a district comprising similar houses and some apartment buildings. Charlotte's parents occupied a recently built house in an upper socioeconomic district on the south-side of the city, while Emily's parents lived in a middle-income housing area surrounded by a variety of dwellings including apartment buildings in the north-west of Edmonton. Anne's family lived in an older home close to Patrick's family.

Ethnic and Linguistic Background of the Subjects. Patrick's parents are both first generation Canadians born in Ontario. His father's parents were Scandinavian while his mother is of English descent. Both parents can communicate in French while the father is proficient in two other European languages besides English.

Both Charlotte and Emily are the children of new Canadians who emigrated from England during the past ten years. Charlotte was born in England when her parents returned there for two years while Emily was born in Canada. Both sets of parents speak English as their first language.

Anne's parents were both raised in Alberta. The father is of Ukrainian descent (see preceding section) while Anne's mother's parents were English.

Preliminary Investigator/Parent Interviews. Before any observations took place the investigator visited each set of parents of the three subjects to conduct an extensive interview on the language background and experiences of the child. The subject was not present at these interviews which were held in the home during the late evening. The range of topics at these interviews covered the child's general language acquisiton background, his vicarious and direct experiences prior to the study and any current extra-familial hobbies and activities. As far as possible the investigator confined his questions to the child's linguistic experiences without informing parents of the specific purpose of the study. The complete details of questions asked at this meeting are given in Appendix B and parental responses are included in the descriptive data reported in Chapters IV and V.

The Observation Periods:- Non-Spontaneous Situations

The purpose of the non-spontaneous situation observation periods was to collect as much data as possible of the child's linguistic and non-linguistic behaviors while he was engaged in activities in the presence of a trusted adult (i.e. the investigator). As a series of set tasks might have inhibited the child's use of language, he was encouraged to initiate his own activities during the sessions.

The non-spontaneous situations were conducted in those parts of the children's homes where they usually engaged in solitary play and where they felt most at ease. For all three subjects the preferred locations were their bedrooms.

Before observations were initiated, each set of parents was asked to inform their child that the investigator would be visiting the child in order to find out about his interests and the games he played. They were also asked to decide what they would like to show the investigator.

During the first observation periods the investigator established rapport with the child so that he became accustomed to the investigator's presence. In succeeding sessions the investigator assumed a more detached role permitting the child to initiate free-play activities. Each of the subjects were introduced to the audio equipment so that they became thoroughly familiar with its presence and the investigator commenced logging activities and noting nonlinguistic behaviors.

Having established an observation routine in which the child was free to engage in his own play in the investigator's presence, a number of sessions were conducted in which the child was encouraged to initiate some literary-related activities. From time to time, the investigator introduced a suggested activity such as,

(a) The re-telling of a favorite traditional tale.

(b) The composition of a new story, with favorite dolls or toys acting as a stimulus.

(c) The recitation of a number of familiar poems (nursery rhymes, quiet songs and action songs) as well as the recitation of the child's own poems.

(d) A recollective description of a recent experience (e.g. visit to the zoo).

(e) The description of a T.V. or film plot.

(f) The creation of a puppet play with glove puppets specifically chosen to elicit dramatic dialogue and differing speech styles.

The above list represents only a sample of the activities initiated by the investigator and varied according to the interests and inclination of the subject.

Recording Equipment

The audio equipment used during these sessions consisted of a portable Sony cassette recorder with sound mixer and three microphones strategically placed around the observation area. The investigator made hand-written notes of the child's physical movements, gestures and facial expressions. No set time limit was placed on each session, which usually lasted about one hour.

Observation Periods:- Spontaneous Situations

The purpose of these sessions was to collect data of the subject's linguistic and non-linguistic behaviors while collaborating with other children in literary related activities. The observation of the child in these situations was conducted in the home of a favorite play venue or, in the case of one subject, at the pre-school. Each session, which was observed, took place during a time when the subject normally engaged in free-play activities either with siblings or friends. The investigator familiarized himself with these play periods so that he would be accepted by the children as an interested but unobtrusive observer. No set time limit was placed on the duration of each session and all participants were made aware of the audio equipment being used.

> The Observation Periods. During each session the investigator logged all activities and made observation notes of the subject's non-linguistic behaviors, as well as his interactions with other children. Whenever possible linguistic behaviors were tape-recorded although at times the investigator had to rely on observation notes only, due to the mobility of the children. At the conclusion of these sessions sociograms were constructed noting the frequency and duration of the child's interaction with either siblings, peers or adults.
>
> Similar to the non-spontaneous sessions, regular observations proceeded only when all children, who

were involved, were familiar with the investigator. For this reason it was intended that the number of children would be restricted to siblings and two friends in the case of each child but often more than two other children entered the spontaneous situation sessions. A spontaneous situation was deemed to have commenced if the subject was playing in the presence of one other child. The children were permitted to create their own activities although the investigator did introduce certain stimuli in order to initiate literary-related activities e.g. glove puppets and toys.

Recording Equipment

The recording equipment used during the spontaneous situation sessions was similar to that used in the non-spontaneous situation observation periods: a portable Sony cassette recorder with sound mixer and three microphones. The investigator had hoped to record his observations on a hand cassette recorder but hand written notes proved to be less obtrusive and not to disturb the pattern of play as much as the spoken commentary. No set time limit was placed on each session.

Spontaneous Sessions - Parental Observations

These sessions were conducted in the absence of the investigator and the parents were asked to co-operate by using the audio equipment and taking observation notes.

Typical examples of such sessions included:

(a) A child monologuing at the breakfast table.
(b) A child telling stories to mother and father.
(c) The family sharing poems and jokes on a car journey.

The Parent-Child Dyad

It was hoped that the investigator would make observations of the mother-child and father-child dyads during the course of the investigation in order to gather information regarding the parents' linguistic and non-linguistic behaviors particularly when they were sharing stories or poems with the child. However the special relationship formed between the investigator and each child subject appeared to have an inhibiting effect on these observations. As far as the parent-child dyad was concerned, the investigator was forced to rely on incidental, anecdotal observation notes.

The Child's Literary Metalanguage

No formal interview was conducted with the child in order to test his literary metalanguage. During the observation sessions (non-spontaneous situations), the investigator made special note of the child's references to story, play, poem, etc. in relation to the activity in which he was engaged. A special category for this topic was included in the categories of analysis which are described in Chapter IV.

CHAPTER IV

THE CATEGORIES OF ANALYSIS

The exploratory nature of the study required a system of analysis which would not only reflect previous research findings but which would also represent the wide range of language activities in which a four year old child might be expected to be engaged. Therefore five sets of categories of analysis were developed encompassing the following areas,

1. The province or type of activity in which a child might be engaged including oral story re-telling, creative story telling, imaginative play activities, verse and a range of discursive language activities.
2. The thematic elements of the child's language involving general format and structure of stories, verse and play, characterization and character description, and adherence to literary conventions.
3. Stylistic features of the child's language including phonostylistics (tone of voice and paralinguistic features), linguistic choice and physical gesture.
4. Response to literary content and language as well as the child's use of his own literary metalanguage.
5. The place of stimuli in the child's various activities including dolls, toys and those with immediate appeal to the senses (e.g. the visual stimuli of television).

In this chapter the categories of analysis, outlined above are described in detail along with discussions of how each set was established. Details of how the method of analysis was conducted are integrated with the listing of categories followed by an account of the validation of the categories by two independent judges.

The Categories of Analysis: Province

After the transcription of the language samples by the investigator, the data were classified according to province. For the purposes of the study province is defined as the type of activity in which the child is engaged, pre-supposing that the activity suggests to the child a particular set of linguistic and non-linguistic features which he is at liberty to use. The categories of analysis which relate to province cover a wide range of activities in which a four year old child might be expected to be involved; they are not limited to those activities observed either by the investigator or by the parents of each subject during the course of the study.

The first five categories of analysis denoting province are as follows,

110 Oral story re-telling

111 Traditional stories based largely on oral culture, such as fairy tales and folk tales

112 Contemporary stories drawn from current children's books

113 Media stories emanating from television and phonograph records *inter alia*

114 'Reading': the 'reading' of familiar books in which the child pretends to perform the act of reading

115 Jokes: the re-telling of jokes previously heard by the child

120 Creative story telling

121 Factual narrative in which the child recalls past experiences

122 Fictional narrative in which the child creates his own stories

123 The blending of fact and fiction within the narrative in which there is a noticeable transfer from fact to fiction or *vice versa*

124 Jokes: the telling of those created by the child

130 Imaginative play in which the child attributes animate qualities and characteristics to inanimate objects

131 Play centered around traditional story themes and traditional story characters

132 Play centered around contemporary story themes and characters

133 Play centered on media experiences (e.g. television, theater, records, etc.)

134 Play which involves the creation of the child's own stories

135 Other imaginative play activities

140 Verse recitation and singing

141 The recitation, singing or chanting of traditional verse and songs (including nursery rhymes and folk songs)

142 The recitation, singing or chanting of contemporary verse

143 The singing of contemporary popular songs.

144 The recitation or singing of jingles (television *inter alia*)

145 The chanting of taunts

150 Creative verse recitation

151 Free verse and songs created and recited by the child

152 The child's extemporary verse based on familiar traditional verse or songs

153 The child's extemporary verse based on familiar contemporary verse or songs

154 The child's extemporary chants or jingles

The final category of analysis denoting *province* subsumes all other transactional exchanges in which the children could have been engaged. They include discussions of stories, movies and television shows as well as simple requests or commands.

160 Discursive language
161 Story-telling topics
162 Creative story topics
163 Imaginative play topics
164 Verse recitation, singing and creative verse topics
165 Media experiences
166 Language relating to situation
167 Other discussion topics

The method of analysis according to province. The preceding sets of categories are not mutually exclusive of one another and where an activity could have been classified under more than one heading, preference has been given to that category which yielded the more precise description.

Therefore, if a child recited a nursery rhyme while cradling a doll during imaginative play, this recitation has been recorded separately under the province the recitation, singing or chanting of traditional verse and songs. Should there have been any imaginative play immediately preceding or following this activity, the play is classified under an appropriate imaginative play sub-category. On the other hand the child's creation of a new story could arise out of an imaginative play activity and thereby be integral to the development of the activity. Where this should occur the telling of the story has been classified under the imaginative play sub-category, play which involves the creation of the child's own stories.

The method of analysis according to situation. Following the transcription of all language samples and the classification of activities according to province, each activity was described in terms of the situation in which the child was observed. For the purposes of the study situations were either designated spontaneous or non-spontaneous. As previously defined in Chapter I, spontaneous situations occurred where there was a minimum of experimental control as the child was observed with other children and/or adults. In non-spontaneous situations the child was observed operating by himself in activities which were, to some degree, investigator initiated.

Further to the division of activities according to situation, each province or type of activity was also described in terms of the dimensions of situational constraint which are based on those dimensions previously identified in Chapter I. For the purposes of the analysis the following dimensions were included,

1. *Participation*: the nature of the child's participation in a language event seen in terms of the following binary categories,

   Presence of a partner .....Absence of partner

   One way flow of communication ..... Two way flow of communication

   Individual communication ..... Mass communication

   Communication in contact ..... Communication at a distance

2. *Status*: this refers to the nature of the relationship between the child and other participants in the language event regardless of locality.

3. *Setting*: the physical location of the language event.

4. *Spontaneous/non-spontaneous activity*: An activity initiated by the child is deemed spontaneous while if it is suggested by another person the activity is non-spontaneous.

5. *Medium*: the choice of system with which the child wishes to communicate.

The analysis of the data according to communication unit. Following the classification of each activity according to province and situation speakers' utterances were segmented into *communication units* as defined by Loban (1963). Each utterance by a speaker was divided into groups of words which could not be further divided without the loss of their essential meaning. *Mazes*, or series of words or initial parts of words that did not add up to meaningful or structural communication units were considered in the analysis of the data but not included in the length of communication unit word count.

After computing the mean length of communication units produced by each speaker within specific provinces and in differing situations, communication units were analysed for the occurrence of the following:

1. Literary thematic elements.
2. Stylistic features.
3. Response to literary content and language.
4. References to stimuli.

These four main categories constituted the major areas of analysis employed in the description of the children's language and are described in the following four sections.

The Categories of Analysis: Thematic Elements

Applebee (1978) maintains that the young child's mastery of the formal characteristics of a story "is paralleled by a gradual development of understanding of conventions related to story content" (p.38). In a study of young children's sense of story, Applebee noted that six year old subjects included expectations about the behaviors of various characters in their responses to his questions about stories. The writer says,

> A child who plays the part of a story character, for example, is taking up a role whose possibilities have been defined by the story, and all of the children involved will understand, in an unconscious way, what these possibilities entail.
>
> (p.47)

In a study conducted by Kuethe (1966), forty-one percent of the six year olds questioned had already developed firm expectations about the roles of characters such as lions, wolves, rabbits, foxes, fairies and witches while in a reanalysis of the stories collected by Pitcher and Prelinger (1963), Applebee (1978) notes that the use of conventional story characters in the children's stories rose from zero at age two to one third of the stories produced at age five.

The following list of categories and sub-categories attempts to capture the wide variety of thematic elements and literary conventions which might occur in a range of young children's activities,

200 Thematic elements

210 Format
211 Formal oral narrative to an audience (including self)
212 Informal oral narrative to an audience (including self)
213 Dramatic dialogue
214 Theatrical presentation to an audience (including self)
215 Formal verse-song recitation to an audience (including self)
216 Informal verse-song recitation to an audience (including self)

220 Characterization
221 Traditional story characters
222 Contemporary storybook characters
223 Popular media characters
224 Characters based on personal experience (within family circle)

225 Characters based on personal experience (from outside the family circle)

226 The child's personal involvement in the activity

  226.1 Assumes a high status role as a figure of authority or as in a leadership role
  226.2 Assumes a low status submissive role

227 Self created characters

230 Character description

231 Physical appearance of a character noted

232 Personal attire/possessions described

233 The character's skills and talents

234 Character traits (e.g. cruelty) or behavioral characteristics noted

235 Child names the character or uses the character's name

236 Child describes or mimics character's attributes (e.g. barks like a dog or cries like a baby)

237 Child notes a character's occupation or role

240 Structure

241 Uses introductory title or message

242 Describes the setting

243 Establishes the mood

244 Describes initial situation

245 Describes the complication and/or development of the plot

246 Shows some form of resolution

247 Describes the climax

248 Makes a concluding statement

250 Literary conventions - the human element

251 Protagonist hero with superhuman powers

252 Antagonist villain with superhuman powers

253 Protagonist heroine with superhuman powers

254 Antagonist villainess with superhuman powers

255 Protagonist hero

256 Antagonist villain

257 Protagonist heroine

258 Antagonist villainess

259.1 Agent with magic powers
259.2 Agent without magic powers

260 Literary conventions - anthropomorphism
261 Anthropomorphic hero (animal)
262 Anthropomorphic heroine (animal)
263 Anthropomorphic villain (animal)
264 Anthropomorphic villainess (animal)
265 Anthropomorphic hero (machine)
266 Anthropomorphic heroine (machine)
267 Anthropomorphic villain (machine)
268 Anthropomorphic villainess (machine)

270 Literary conventions - the domestic family themes
271 Deserted/rejected and absconding children or animals
272 Family rivalry and jealousies
273 Family life situations
274 Threats to family security
275 Love between humans/love between animals
276 Birth in the family
277 Marriage
278 Death in the family

280 Literary conventions - extra-familial universal themes
281 The quest and/or picaresque journey
282 Magic object/talisman
283 Violence/the punishment of evil
284 The reward of good behavior
285 Death
286 Magic transformations
287 Symbolic use of numbers
288 Disaster

The Categories of Analysis: Stylistic Features

Phonostylistics and tone of voice. The term phonostylistics was originally coined by Trubetzkoy (1969) to refer to the expressive and connative functions of phonology. Here the term refers to the employment of sound symbolism, differing tones of voice, onomatopoeia and other paralinguistic features by the child when varying his speech styles within either province or situation.

Apart from those studies described in Chapter II, non-segmental phonological analysis has not played a significant role in the analysis of children's differing speech styles. In a study of religious language conducted by Crystal (1975) a number of distinct and differing modalities were identified (including sermons, Biblical readings, individual and group liturgical prayer). These modalities were distinguished according to non-segmental phonological variations rather than vocabulary, syntax or segmental phonology, which were reported as having little variation across modalities.

Among his findings, Crystal noted that a sharp contrast existed between Biblical readings with its predictable regularity of speed and rhythm, intonation patterns and length of pauses, and sermons which displayed considerable prosodic and paralinguistic variations irrespective of whether the sermons had been learnt, much rehearsed or were spontaneously delivered.

Anthropologists concerned with the field of oral literature have long remarked on the distinguishing prosodic or paralinguistic characteristics connected with oral recitation in their cross-cultural research. According to Conklin (1959) methods of modifying normal patterns of speech for purposes of entertainment are universal and there has been considerable cultural importance associated with the contexts in which these activities occur. Sapir (1968), Malinowski (1935) and Devereux (1949) described how certain traditional story characters are designated by certain sounds or tones of voice and how attention is given to the oral delivery of traditional memorized texts. A number of studies (Jacobs, 1956; Fischer, 1966; Meese, 1968) also reported that story-tellers often go beyond the stereotypical oral delivery patterns.

The categories identified for the phonostylistic analysis of the children's language are as follows,

300 Stylistic Features
310 Phonostylistics - tone of voice
311 Formal exaggerated
312 Formal recitation
313 Formal singing
314 Rhythmic language: chant and repetition

320 Phonostylistics - paralinguistic features
321 Mimicry of voices and animal cries
322 Range of voices: high pitch/low pitch
323 Whisper
324 Laugh
325 Cry
326 Loudness/softness contrasts

327 Onomatopoeia
328 Alliteration
329 Sound symbolism (e.g. car sounds)

Linguistic choice. In the analysis of language samples the child's use of single lexical items (including idiomatic word sequences as well as single words) was noted regardless of their grammatical form or function. Attention was paid to specific lexical choices in an utterance, their distribution in relation to each other and their meaning. Thus words or word sequences which were used uniquely by a child in a stylistically interesting manner were recorded according to both province and situation. At the semantic level, the meaning of stretches longer than a single item were noted in relation to context, as in the employment of figurative language.

Specific syntactic features used by each subject were studied with special attention being paid to,

1. Word structure. Under this heading were noted distinctive types of word formation including portmanteau words, neologisms, word puns or word class changes such as "he lettered the post."

2. Intercommunication unit relationships. Under this category occurrences of the following unit linking features were recorded,

   Concord (in tense),
   Adverbial contrasts (including sentence-type initiators such as "however"),
   The use of connectives.

Therefore, the categories relating to linguistic choice are as follows,

330 Linguistic choice
331 Lexis
332 Figurative language
333 Word structure
334 Intercommunication unit relationships

The Categories of Analysis: Response to Literary Content and Language

This category includes the child's own comments on all types of literature and vicarious experiences including television and films. In addition the child's comments on his own stories, plays and poems are considered along with his development of a literary metalanguage.

410 Response to literary context
411 Moral judgements by the child
412 Personal identification with characters
413 Personal identification with literary incidents
414 Explanation and expansion on literary event
415 Inferential remarks about literature
416 Prediction of events in literature

420 Reaction to the language of literature
421 Literary and other vicarious experience associations
422 Experiential associations expressed (other than literary)
423 Word associations expressed
424 Reaction to rhyming language
425 Reaction to sound symbolism

430 The child's use of a literary metalanguage as revealed in his vocabulary related to:-

431 Oral story-telling
432 Dramatic play presentations
433 Verse recitation and singing

Stimuli

The final category of analysis relates to stimuli either handled or referred to by the child during the course of the study. The categories are as follows,

500 Stimuli
510 Toys
511 Dolls (general)
512 Dolls (story-book characters)
513 Dolls (popular media characters)
514 Animal toys (general)
515 Animal toys (story-book characters)
516 Animal toys (popular media characters)
517 Miscellaneous toys

520 Puppets
521 Story-book characters (human)
522 Popular media characters (human)
523 Story-book characters (animal)
524 Popular media characters (animal)
525 Other puppets (human)
526 Other puppets (animal)
527 Stage props and scenery

530 Other stimuli
531 Visual stimuli (pictures, television, books)
532 Aural stimuli (tape-recorder, phonograph records)
533 Tactile stimuli (kinaesthetic experiences)
534 Olfactory/taste stimuli
535 Other persons (adults, children)

Validation of Categories of Analysis

The above sets of categories were submitted to two faculty members of the Elementary Education Department in the Faculty of Education, University of Alberta, for validation and verification purposes. Both judges were specialists in the field of children's language. One judge agreed completely with the categories of analysis as set forth by the investigator while the second judge recommended the inclusion of additional categories. These comprised,

226 The child's personal involvement in the activity
226.1 Assumes a high status role as a figure of authority or as in a leadership role
226.2 Assumes a low status submissive role.

These categories also gave rise to additional categories included under the heading, 270 Literary conventions - the domestic family themes,

271 Deserted/rejected and absconding children or animals
272 Family rivalry and jealousies
273 Family life situations
274 Threat to family security.

Other than the inclusion of the preceding categories the second judge agreed with the system of analysis drawn up by the investigator. Both judges were given access to the data for verification of the categories so that differing categories could be checked against the children's language samples whenever necessary.

A complete listing of the categories of analysis is included in Appendix C.

CHAPTER V

THE ANALYSIS OF THE DATA

The observation periods and the collection of language samples were implemented by the investigator over a fifteen week time period from January 1st, 1978 until April 16th, 1978. During the month of January the preliminary selection and screening of suitable subjects was carried out with the first non-spontaneous situation observation period taking place on February 9th, 1978. Over the ten succeeding weeks a total of thirty hours of children's oral language was tape recorded, the investigator observing each of the three subjects for ten hours.

Each child was observed over a five week period with sessions being conducted approximately once a week either in the home or pre-school environment. The first subject to be studied was Emily with observation sessions commencing on February 9th, 1978 followed by Patrick on February 24th and finally Charlotte on March 12th, 1978. Table 1 on page 69 illustrates the frequency and length of visits carried out in respect of each child.

In the following description of the analysis of the data the three subjects are considered separately in the order in which they entered the study. Thus the first child

Table 1

The Frequency and Length of Observation Periods

EMILY (Age: 4.2 as of 1st January 1978)

Feb. 9th	Feb.16th	Feb.23rd	Feb.28th	March 17
2 hours	2 hours	2 hours	2 hours	2 hours

Ongoing Parental Observations

PATRICK (Age: 4.10 as of 1st January 1978)

Feb.24th	March 1	March 8	March 15	March 31
2 hours	2 hours	2 hours	2 hours	2 hours

Ongoing Parental Observations

CHARLOTTE (Age: 4.5 as of 1st January 1978)

March 12	March 19	March 26	April 9	April 16
2 hours	2 hours	2 hours	2 hours	2 hours

Ongoing Parental Observations

to be described is Emily followed by Patrick and finally Charlotte. The language behaviors of each of the three children are examined according to the following topics of discussion,

1. Linguistic and experiential background.
   The information for this section is largely drawn from the initial parent interview and includes the parents' responses to questions about the child's language acquisition, differing modes of expression, past and current interests and experiential background.

2. The child's environment: physical layout.
   Here a description is given of the physical layout of the various situations in which the child was observed.

3. The distribution of the child's activities according to province.
   The total number of activities observed by the investigator are considered in terms of the six categories of province, i.e. story re-telling, creative story-telling, imaginative play, verse recitation and singing, creative verse and discursive language.

4. The distribution of provinces according to situation.
   Under this heading is included a general description of the distribution and frequency of provinces occurring in spontaneous and non-spontaneous situations.

5. The distribution of provinces according to the dimensions of situational constraint.
   This section deals in more detail with provinces undertaken by the child first in spontaneous situations and then in non-spontaneous situations. Particular attention is given to the ways in which various dimensions of situational constraint (as described above in Chapter IV, page 57) may have affected a province.

6. The mean length of communication units according to speaker within differing provinces and situations.
   The differing lengths of communication unit in provinces are examined with specific attention being paid to the language production of all speakers in spontaneous and non-spontaneous situations.

7. The distribution of thematic elements according to province and situation.
   The thematic elements of the child's language, as identified in the categories of analysis described in Chapter IV, are considered in terms of province and spontaneous or non-spontaneous situations.

8. The distribution of stylistic features according to province and situation.
   Phonostylistic features and notable instances of linguistic choice are here examined with respect to province and differing types of situation.

9. The distribution of literary response features according to situation.
   The various provinces of discursive language are analysed with respect to the child's response to literary content and the language of literature as well as the use of his own literary metalanguage as outlined in the categories of analysis in Chapter IV.

10. The place of stimuli in the child's activities.
    Each subject either played with or briefly handled a wide range of toys, dolls and books. These articles are described with respect to the province in which they were used along with other stimuli which might have affected the child's language, such as the visual stimuli of television.

11. Parental observations.
    The final section provides a summary of parental observations of the child made throughout the course of the investigation. Also included in this section is a brief report of the child's reactions to the perceptions of the investigator, as noted by the parents.

Although no specific section is devoted to a description of the child's physical gestures, movement and facial expressions, frequent reference is made to this aspect of the communication system throughout the discussion of the analysis of the data.

EMILY

Linguistic and Experiential Background

Language Acquisition and Language Growth

With regard to Emily's early language acquisition, both her parents found difficulty in recalling exact details without confusing Emily with her two older sisters.

> That's hard when she's the third: they all get overlaid. To tell the truth, I can't really remember Emily not speaking. She spoke so early. Um, she didn't go through the babbling stage but it always seemed that she was a determined child and her babble really meant something, you know.
>
> (Mother)

Both parents noted that Emily's sisters were extremely interested in the child's babbling and appeared to establish an early rapport with her. The father speculated that the two older girls might have helped Emily with her language growth through their constant interaction with her, while her mother remembered that she was talking in short sentences by the age of ten months.

An early characteristic of Emily's language was her questioning which, according to her mother,

> Never stopped and still does it. She's questioning the whole of the time. "Why does this do something?" "What does this mean?"

Both parents found difficulty in stating precisely when the questioning started although the mother felt that Emily appeared to be asking questions,

> Almost before she could talk, with the 'why' questions, because when you said, "Don't touch," she'd say, "Why?" Because she was always a very determined child and you always had to give her a reason for it - for everything.

Emily's persistent questioning is currently reflected in the interest she takes in families and family life. Her mother reported that many of the child's questions concern the differences Emily has noted between her own family and other families and her home and other homes. The mother said that a typical example of this is her "fascination with houses with boys in."

> She questions why people have boys and people have girls, and she questions why boys like balls and why boys chase.

Other concepts which Emily found difficult to grasp and which formed the basis of her questions concerned paying for articles at stores and an interest in death. Summarizing Emily's level of questioning, her mother said,

> She questions things ... which are obviously concepts she's grappling with and trying to relate to her own level of experience.

Another characteristic of Emily's early language development, remarked on by her parents, was word play. At first, word play such as making spoonerisms appeared to be purely unintentional so that the child might say "bargage" for garbage or "kinchen" for chicken. After a while the spoonerisms became family jokes and the children would attempt to create new ones.

Emily's interest in words is manifested in other ways. Her father reported that when the family sings songs in the car, Emily parodies favorite songs: "Tinkle Tinkle Little Tar" for instance. Her mother noted that she often created songs on the spur of the moment which lasted for a long time and which might develop into a chant.

Emily's mother also described the child's interest in rhyme.

> She likes words that sound together, that sound similar. In an effort to make a rhyme into a song she'll either make up a word that will fit or slam in a word that sounds like one she's just used that has no relevance to the story.

According to her mother, Emily has often played in her bedroom experimenting with rhyming words. She also enjoyed playing with sounds and her mother cited the example of words beginning with "p" which the child appeared to enjoy because,

> You could explode it through your lips and unfortunately of course a lot of words with the "p" sound are "pooh" and "pee" which she did with great delight ... I know it was the enjoyment of the words themselves.

In addition to composing jokes, which her father said often lacked a punchline, Emily has created her own stories.

Her parents recalled an incident at a recent Christmas party in their home when the adults and children each recited or sang a favorite carol individually. When Emily was asked to perform she preferred to tell a story,

> She told an absolutely glorious story made up on the spur of the moment about little baby Jesus being born. And her word, I'll never forget that phrase because she was such a little girl, and she was curled up on the sofa. "Yeh," and she said, "He was a very unusual baby" ... and she said, "But his mummy and daddy loved Him." And all the things we do with her were built into this story. Er ... "when He cried His mother cuddled Him." Er ... "His daddy held Him a lot." All these things she had superimposed on the story.
>
> (Mother)

The mother was quick to point out that she and her husband were not "religious people".

> We do not go to church. We've brought up our kids not with just the knowledge of some of the Christian religion ... we've got friends who are Hindus and so the kids have never been really indoctrinated within the Christian faith, but they've got this very strong feeling about Christmas and about a lot of the related stories and songs, some of which have come from school and some of which come from our folk music because we do Christmas programs.

Experiential Background

Emily's parents have a keen interest in folk music and perform in concerts throughout Alberta. The pleasure they derive from all types of music and the opportunities afforded to the children to accompany their parents to their singing engagements appears to have shaped many of Emily's current interests and her early experiences.

Her mother remarked that Emily had had more contact with adults than either of her other daughters who both had attended pre-school when they were Emily's age. For instance when the mother gave folk music workshops Emily usually joined the audience.

As the family has spent so much time travelling by car either to weekend musical engagements or on holiday excursions the parents have devised various types of activity to provide enriching experiences for the children during the journey. One observation activity frequently used consists simply of looking for the first wild animal or an old cabin. Should they stop at a small town the parents try to find a place of interest even if it is only an old store where,

> You can go and poke around to find some really neat clothes that have been there since 1920.
>
> (Mother)

On other occasions the family has talked to a local child about how he liked living in the town.

During car journeys each member of the family either sings a favorite song or creates a story. Emily takes part and makes her contribution, as she does in the family conferences which are held periodically at home with all the family participating. The type of problem discussed at such a conference might revolve around being the youngest child in the family with all its advantages and disadvantages. According to Emily's parents many of the situations which are discussed emerge later in the child's imaginative play.

Both parents emphasized their belief that a family should function together without any member feeling left out. Therefore Emily attends those theatrical performances her elder sisters attend. She has been to the opera and therefore enjoyed a recent television opera series which all the family watched together. According to their mother the children were very emotionally involved in the series.

> They'll cry, and we often have to turn (the television) off and have a comfort session for half an hour afterwards because they've been so enthralled in the story.

Her parents thought that Emily was already developing an ear for music as she recognizes Puccini's style of music and always asks, "Is she going to stab herself?" irrespective of whether the opera being performed actually is Madame Butterfly. Both parents are very fond of classical music and play records every evening for the children to listen to as they go to sleep. All the children enjoy the music and Emily has her own record player. According to her mother Emily dances to recorded music by herself in her own room.

> She will make up a dance according to the tune. If it's happy, the dance is very lively; you can see her transmitting the feeling through the music.
>
> (Mother)

Both Emily and her sisters have participated in the music and creative movement classes conducted by their mother and this, says the mother, has entered into their games,

> So they've never felt self-conscious about acting out roles or doing their stories and being wolves and dragons.

Emily enjoys watching television; her favorite shows have been _Mr. Dressup_ and _Polka Dot Door_. Her mother felt that _Sesame Street_ bored her although she appeared to like _The Muppet Show_.

Both parents are involved in reading bedtime stories to their children with each child having her own bedtime story. Emily has had a library card since she was two years old. At first she took a large number of books and she was taking so many that her parents limited her to "the number you can reasonably read." (Mother)

Her father noted that when he goes to the library in the evening Emily asks for specific books such as a different version of _Hansel and Gretel_. Mother said that the child often requested a book about a specific animal or bird.

Both parents said they had recently noticed that Emily had asked her older sisters to read to her and that she had stopped pretending to read stories to her dolls as she had reached the stage when,

> She can recognize letters, and she can pick them out and ... she knows she's not reading what's on the page. She says, "I can't read a story." So I say, "Go and tell a story." But she won't say, "I can read a story" now, which she said for a long time.
>
> (Mother)

Commenting on Emily's involvement in kinaesthetic experiences her mother said that she enjoyed finger-painting, simple pottery and making pastry. The mother admitted she preferred the children to do these activities outside or at least "within a more controlled environment."

Emily's current concern about death was caused by the death of a close friend of the family which, according to her parents, affected all the children profoundly.

> They did love him and then they didn't see him anymore but they talked about it quite happily. They all wanted to visit his grave ... and they went quite happily without any fear of it being a traumatic experience. It was something they suggested and so we took them and they were dancing around it saying, "This is where Uncle _________'s buried." And they were really happy they'd been.
>
> (Mother)

Imaginative Play

In response to the investigator's question, "Have there ever been any imaginary companions?" Emily's mother replied that whereas her oldest daughter had had imaginary companions Emily never had any.

> Her dolls take place of this. She's the only one that's really animated her dolls. The

> others occasionally used to play with them but to Emily they're her babies. But the role changes; for instance one of the babies became (a young friend) the other day ... quite a few of them have names but the names sometimes change according to what game she's playing.
>
> (Mother)

Her mother said that Emily appeared to have a well developed maternal instinct and often talked to "her babies" (i.e. dolls). She noted that whereas Emily had used stereotypical "baby talk" in her games with other children, she always talked in a more natural conversational tone to her dolls. However Emily was described as being "very domineering" with them by her mother. She speculated that the child might be mirroring her behavior or acting like this because she was the youngest member of the family. Emily's father added that the type of "baby talk" the child used in her imaginary games with other children sounded like the type heard on television.

The Child's Environment: Physical Layout

All observations of Emily were conducted within the child's home, a middle-class private house in west Edmonton. Emily had her own bedroom on the first floor while her two sisters shared a room in the basement. The children were allowed to choose their rooms when the family first moved into the house. Much of Emily's solitary play took place in her bedroom and this therefore was the site of most non-spontaneous observation periods. When she played with her sisters and her friends, Emily usually retired to a special play area in the basement. During the winter months Emily painted or modelled clay on the kitchen table.

Emily's bedroom was small and invariably cluttered with an assortment of dolls and other toys. The only closet in the room was so crammed with clothes and toys that when the door was opened they all fell out. Besides Emily's dolls and stuffed animal toys which had a well worn look about them there were a number of Fisher Price toys including a nursery rhyme record-player. There was a large collection of Fisher Price toy people and animals which she described as her 'people' and which figured prominently in her games.

Along one bedroom wall there was a bookshelf filled with an assortment of fairy-tale books, contemporary story books and toys. By the opposite wall directly under the window was a divan-bed usually filled with a large number of dolls. Her father told me that often there were so many dolls in the bed Emily found difficulty in discovering a place for herself. The other bedroom furniture consisted of a small table and a large comfortable armchair behind which Emily performed her puppet plays. The single bedroom window looked out onto the front yard and street.

Next door to Emily's bedroom was a small guest room which served as a television room for the children. During the winter months the two older sisters arrived home from school and usually went immediately to this room accompanied by Emily, where they watched lunchtime and late afternoon television shows such as The Flintstones and The Brady Bunch.

In addition to the two older girls' bedroom, the basement contained a large sitting room with a piano and an open area filled with toys and books. The children appeared to particularly enjoy a large crawl space in which they played with their friends.

On the whole the interior of the house gave the impression of space in which both adults and children could, if necessary, enjoy their own privacy. For instance on the main floor there was a large comfortable family kitchen while the adjoining living and dining room was reserved by the parents for entertaining their friends, listening to music or reading.

The Distribution of the Child's Activities According to Province

Category 110: Oral Story Re-telling

Emily's oral re-telling of familiar stories took place on only three occasions during the course of the study. Of the three re-tellings two were narrated in the presence of the investigator in the child's bedroom and the third one, while Emily was talking with her mother in the family kitchen.

The two stories told in the non-spontaneous situations were re-tellings of traditional fairy tales, Goldilocks and the Three Bears and The Three Little Pigs. The first story was told on the instigation of the investigator while Emily offered to narrate The Three Little Pigs herself, saying, "Mind if I do another story?" The re-telling of parts of the film Star Wars was undertaken by Emily at the request of her mother after both mother and child had been discussing the film.

The distribution of Emily's story-telling activities according to specific categories of analysis is shown in Table 2 on page 84.

Category 120: Creative Story-telling

Emily's creative story-telling was quite prolific when compared to the preceding category of analysis. The seventeen stories told by the child spanned the entire five week observation period and were created in the presence of the investigator, her mother and father, and other children.

All creative story-telling activities were initiated by the child both in non-spontaneous and spontaneous situations. Her stories covered a wide range of topics including,

A story about a jigsaw puzzle picture
Buying food for her dolls
The dolls' birthday party
A family of cabooses
A lonely baby elephant

Table 2

The Distribution of Activities According to Province: Oral Story Re-telling

Category No.	Province Description	Frequency of Activity
111	Traditional Stories	Two
112	Contemporary Stories	Nil
113	Media stories emanating from television, phonograph records, etc,	One
114	Reading: the 'reading' of familiar books in which the child pretends to read as he tells a story	Nil
115	Jokes: the re-telling of jokes previously heard by the child	Nil

Goldilocks' family
A family of rattlesnakes
A family of dogs
A family of ducks
A fireman adopts a boy
Elephants and "cazoos"
Going to a movie
Rescuing a friend
A spaceman.

Emily also created one joke which she later repeated to her mother.

> Mom, I'll tell you a story. Once upon a time. The end.
>
> (Category No. 124)

The instances of the child's creative story-telling are given in Table 3 on page 86.

Category 130: Imaginative Play

Emily's imaginative play activities varied in length from one with only a single communication unit to one with over eighty communication units and was the most frequent province in which the child was engaged during the observation sessions save for the province of discursive language. At times, periods of discursive language were interspersed with relatively short stretches of imaginative play as in the following example when Emily was examining some animal puppets in her bedroom,

Table 3

The Distribution of Activities According to Province: Creative Story-telling

Category No.	Province Description	Frequency of Activity
121	Factual narrative in which the child recalls past experiences	Nil
122	Fictional narrative	Fifteen
123	The blending of fact and fiction in the narrative	Nil
124	Jokes: the telling of those created by the child	Two

Physical Movement	Language
Emily tries to fit bear on her hand but fails.	Emily: I hate monsters.
Emily lays bear on the bed and picks up the rabbit puppet. She slips the puppet on her right hand.	Now I'll try this one.. I will. I like this one best. Rabbits are white you know. Specially real rab___

(Category No. 166)

Physical Movement	Language
Emily makes the rabbit run with forward dipping movements.	Hippety-hoppety, hippety-hoppety.

(Category No. 135)

In this instance of imaginative play the child invested the puppet with living qualities through gesture and voice. Emily's longer extended play sessions usually centered around elaborated themes involving the subject's large doll and stuffed animal toy collection.

Table 4 on page 88 shows that the bulk of Emily's imaginative play activities fell in sub-category Other imaginative play activities. Those activities which had literary overtones occurred in sub-categories 131 and 134, Play centered around traditional stories and Play involving the creation of new stories, and took place during theatrical presentations to an audience.

The only instance of play based on media experiences happened during a finger-painting session and was stimulated by a picture of the Sesame Street character Kermit the Frog,

Table 4

The Distribution of Activities According to Province: Imaginative Play

Category No.	Province Description	Frequency of Activity
131	Play centered around traditional story themes and traditional story characters	Six
132	Play centered around contemporary story themes and characters	Nil
133	Play based on media experiences (e.g. television, theatre, records, etc.)	One
134	Play which involves the creation of the child's own stories	Seven
135	Other imaginative play activities	Twenty-eight

Physical Movement	Language
Emily places finger in egghole and works the paint around with her fingers. She rubs paint off on a paper around Kermit the frog's picture. She squeezes red paint onto the picture .. rubs paint around the picture ... places finger into hole in paper, raises left hand, lets tube fall onto the egg carton.	Emily: Today Kermit the frog has a red mouth. I colored him a red mouth. No .. today Kermit the frog has part of a red mouth ... on here ... he does ... Oh Kermit ... "Alright, who's the wise guy?" That's what Fred says to Barney. "Who's the wise guy?"

(Category No. 133)

Category 140: Verse Recitation and Singing

Table 5 on page 90 shows that Emily initiated very little recitation and singing during the period while she was being observed by the investigator. The three instances of activities in this category consisted of,

Recitations and hummings of a nursery rhyme (London Bridge is Falling Down)

All three activities were performed in the presence of other children.

Category 150: Creative Verse Recitation

As with the previous category, Emily was only involved in a few instances of creative verse recitation during the observation periods. The five occasions in which she either composed songs or chants consisted of,

Table 5

The Distribution of Activities According to Province: Verse Recitation and Singing

Category No.	Province Description	Frequency of Activity
141	The recitation, singing or chanting of traditional verse and songs (including nursery rhymes)	Three
142	The recitation, singing or chanting of contemporary verse	Nil
143	The singing of contemporary popular songs	Nil
144	The recitation or singing of jingles (television, etc.)	Nil
145	The chanting of taunts	Nil

A narrative song about Jesus, Mary and Joseph
A narrative song about Emily's own family
A nonsense song about birds
Extemporary verse based on Rub a dub dub
A short chant, "Monster strikes again."

All five activities occurred either in the presence of other children, Emily's mother or the investigator. The distribution of creative verse activities are recorded in Table 6 on page 92.

Category 160: Discursive Language

The final set of categories entitled discursive language accounted for the largest proportion of activities involving the child during all observation periods. The three instances of discursive language about story-telling (Category 161) included,

A discussion about the subject's own re-telling of Goldilocks and the Three Bears
Two pieces of discussion regarding the child's re-telling of The Three Little Pigs

In the creative story category of discursive language (Category 162) there were six sequences comprising,

An initial investigator-subject dialogue regarding the topic of creative story-telling
Two pieces of discussion between the investigator and child about Emily's descriptive story based on a jigsaw puzzle picture
Three instances of mother-child interaction regarding the child's creative story-telling

A typical example of discursive language involving creative story-telling occurred when Emily had just

Table 6

The Distribution of Activities According to Province: Creative Verse

Category No.	Province Description	Frequency of Activity
151	Free verse and songs created and recited by the child	Three
152	The child's extemporary verse based on familiar traditional verse or songs	Nil
153	The child's extemporary verse based on familiar contemporary verse or songs	One
154	The child's extemporary chants or jingles	One

completed telling her mother a story about a family of dogs. The story went as follows,

> Emily: Once upon a time there were three dogs ... a mummy dog, a daddy and two sister dogs and a baby dog ... well they were all puppies. The sister ones were bigger than the father and the puppies. Well .. that was nice .. and that end.
>
> (Category No. 122)
>
> Mother: Well that's not a proper story, they didn't do anything.
>
> Emily: Well mom, the dogs weren't allowed to do anything. They were just allowed to sit down on the chairs.
>
> Mother: Poor doggies, weren't they allowed to play?
>
> Emily: No they fight over their toys.
>
> Mother: (laughs) Do you think the dogs would have liked just having to sit there?
>
> Emily: Yes, they liked having to sit there.
>
> (Category No. 162)

The ten instances of discursive language involving imaginary play topics included,

> Three pieces of discussion with the investigator and her mother regarding a marionette presentation of Hansel and Gretel.
>
> Extensive deliberations by Emily regarding the performances of puppet shows which resulted in seven episodes of discursive language.

An example of this province in discursive language occurred when Emily was deliberating over which dolls and glove puppets to include in a puppet show,

Physical Movement	Language
	Emily: Ups-a-daisy. I'm not ready. I forgot. I forgot the puppet show so these could dance. I forgot the puppet. I forgot that my record player so they could dance.
Emily goes over to the closet and picks up the record player. She takes it over to the bed and set it down on the bed.	Investigator: Oh dear. Emily: Get it .. today they're dancing to London Bridge. Investigator: Uh huh. Emily: But Mr. Moo, Mr. Moo's going to marry my boy Ben.
	Investigator: Uh .. in the puppet show. Emily: Mm huh.

(Category No. 163)

The two instances of discursive language relating to verse recitation were connected with Emily's own creative verse and songs while the three pieces of discussion about media experiences involved references to a favorite television show and to the film Star Wars.

The remaining categories of discursive language cover those occasions where Emily talked about the immediate environment or discussed topics not specifically covered by the preceding categories. In the twenty instances of language relating to the immediate environment, seven involved discussion about dolls and puppets with either the investigator, other children or the subject's parents. An example of this province occurred when the investigator introduced Emily to a collection of glove puppets during the first observation session,

Physical Movement	Language
Investigator picks up a bear glove puppet. Emily lets her hand with dragon on it fall to the ground.	Emily: Hey, that's Mickey Mouse isn't it? Investigator: Yeh, it could be Mickey Mouse. Emily: Yeh .. but it's really a buffalo that barks, right? Investigator: Yeh .. it looks more like a buffalo than Mickey Mouse. It could be Mickey Mouse; you could make him into Mickey Mouse. Emily: That um ... that's the .. that could be Mickey Mouse.

(Category No. 166)

The thirteen remaining instances of discursive language in the category entitled Language relating to situation consisted of,

Five pieces of discussion about Emily's jigsaw puzzles.
One relating to the drawing of elephants.
One episode concerning light shining through marbles.
One about Emily's "Humpty Dumpty" game.
Two discussions about coloring books.
One about the child's toy train.
One involving the investigator's hand.
One period of discussion concerning finger painting.

The final category of analysis under the heading discursive language covers all other discussion topics. In Emily's case there were twelve instances of language relating to a variety of topics including,

Creating a name for a picture elephant.
Pronouncing the French word "la porte".
Why elephants have floppy ears.

Instructing the investigator how to play a game.
Discussing why a doll wears glasses.
Buying candies at a store.
Visiting the Provincial Museum.
Asking questions about shaving.
Discussing kings, queens and princesses.
Talking about the different sounds of people's voices.
Discussing painting and drawing (on two occasions).

A typical example of discursive language in which Emily went beyond the immediate context to discuss a topic occurred when she and her mother were discussing mimicry,

Mother: That's a funny voice. Who's that?

Emily: Me.

Mother: And what were you being then?

Emily: A man.

Mother: A man. Oh I see ... men have deep voices do they?

Emily: Not very deep voices, right?

Mother: What sort of voices do women have?

Emily: Deep voices.

Mother: Like who?

Emily: Like you.

Mother: And what do kids have?

Emily: Little voices.

Mother: Little voices.

Emily: Mm. mm. Like me.

Mother: And what do big kids like Ann (her oldest sister) have?

Emily: Big voices.

Mother: Yes they do don't they? One day you'll have a big voice.

Emily: Yeh, I do.

(Category No. 167)

The categories of analysis describing those activities involving discursive language are shown in Table 7 on page 98 . Following this table, a comparison is made of the total number of activities according to province. The bar-graph depicting this comparison is given on page 99 , Table 8.

The Distribution of Provinces According to Situation

During the course of the study Emily was observed in one hundred and twenty-six different activities. Of these activities,

Three were classified according to the province of story-re-telling
Seventeen were classified in the province of creative story-telling.
Forty-two fell in the province of imaginative play.
Three were classified as verse recitation and singing.
Five activities were classed as creative verse.
Fifty-six were classified as discursive language.

Each of these activities occurred within either a spontaneous or a non-spontaneous situation. In the province of story re-telling Emily narrated the two traditional fairy tales in non-spontaneous situations while the re-telling of

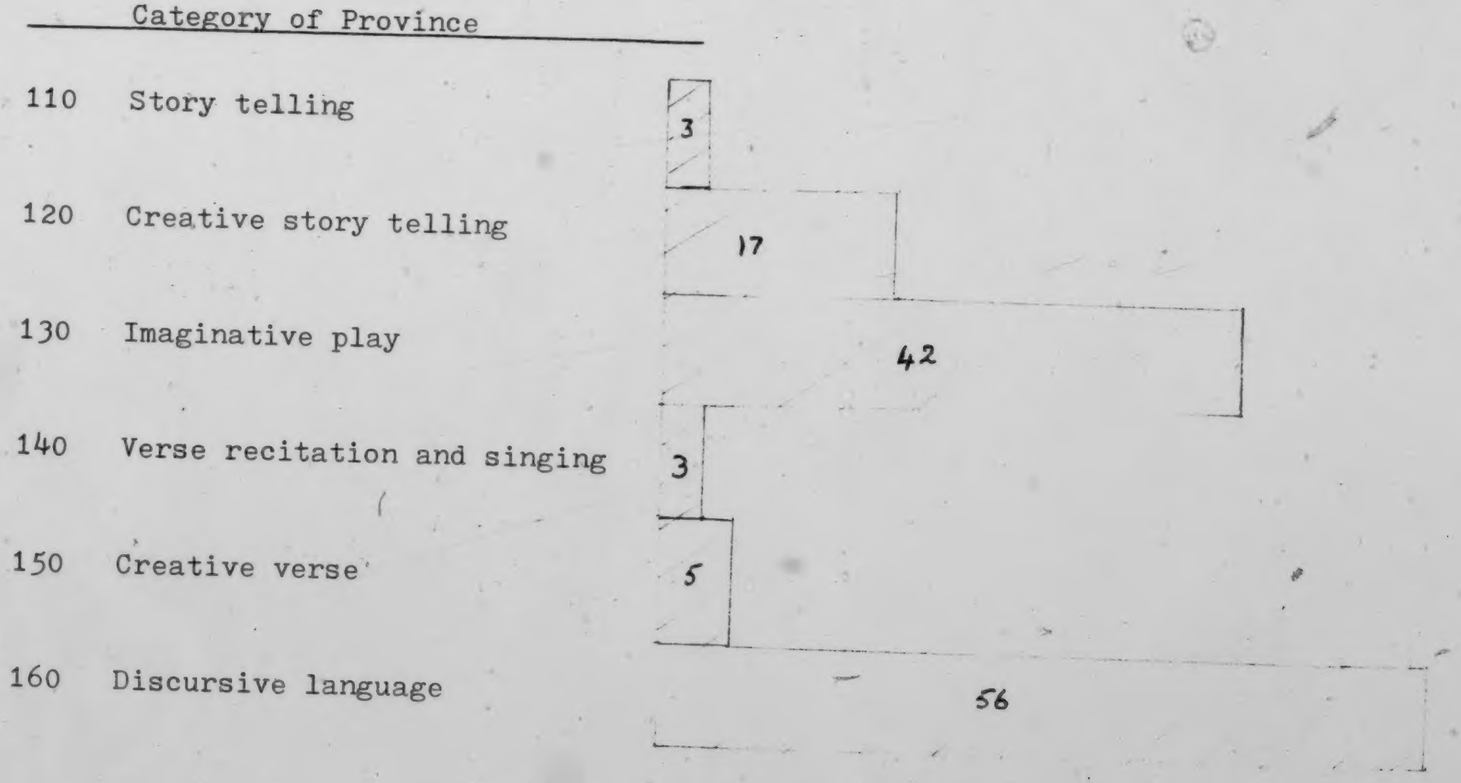
Table 7

The Distribution of Activities According to Province: Discursive Language

Category No.	Province Description	Frequency of Activity
161	Story-telling topics	Three
162	Creative story topics	Six
163	Imaginative play topics	Ten
164	Verse recitation/singing and creative verse	Two
165	Media experiences	Three
166	Language relating to situation	Twenty
167	Other discussion topics	Twelve

Table 8

Emily: A Comparison of the Total Number of Activities According to Province



Scale 1 centimetre = 5 activities

a film story, Star Wars was initiated during a spontaneous situation in the presence of her mother.

On the other hand, Emily composed fourteen creative stories in the presence of her parents and other children during spontaneous situations while only three stories were created by Emily in non-spontaneous situations.

Of the forty-two activities classified as imaginative play thirty-one took place in non-spontaneous situations and eleven in spontaneous situations. The three instances of verse recitation and singing and the five instances of creative verse compositions all occurred in spontaneous situations while Emily was either in the presence of her parents or other children.

The final province, discursive language, accounted for fifty-six activities: thirty-six during non-spontaneous situations and twenty during spontaneous situations.

Although the investigator attempted to maintain a balance between spontaneous and non-spontaneous situations this could not always be accomplished as other participants occasionally entered a non-spontaneous situation thereby altering the level of participation and status. In addition, as Emily did not attend pre-school she had few friends of her own age and therefore the opportunities to observe her playing with peers were limited.

However, in spite of these limitations, the differences between provinces initiated in non-spontaneous situations as compared to those in spontaneous situations were also reflected in observations made by Emily's parents during the course of the study. Although the investigator encouraged Emily to tell stories in the early non-spontaneous situations, few narratives occurred in the later sessions. On the other hand the investigator observed that Emily readily made up and told stories to her parents and younger children during spontaneous situations. This was substantiated by Emily's mother who reported,

> Emily assumes every adult that turns up has come to listen to her stories. (Mother laughs) She meets people at the door and says, "I've got a story for you."

In contrast there appeared to be no story-telling taking place when Emily's sisters were present. On one occasion Emily wished to tell the investigator a story but the middle child entered and laughed causing Emily to stop talking and drift away to another activity.

The larger proportion of imaginative play events originating in the non-spontaneous situations was also reflected in parental observations. Apart from an ongoing social play activity, involving Emily, her sisters and their friends, which was centered around a large wooden chest in the basement, the subject was mostly engaged in solitary play during the time period of the study. Her parents reported instances of imaginary play in which Emily was either playing with dolls and puppets or fending off imaginary dangers such as attacks from sharks and whales. During non-spontaneous situations the investigator observed Emily in protracted play sessions involving her dolls.

Although other children may have acted as an audience to her puppet shows they were not invited to participate and, at times, were patronized or merely tolerated as in the following example extracted from an episode of imaginary play,

Physical Movement	Language
Emily goes out of room and quickly reappears with some small plastic records.	Emily: London Bridge is falling down, falling down, falling down. London Bridge is falling down, my fair _______ (Category No. 141)
Karl (aged 2.8) is on the bed looking at the dolls.	Don't, don't, they're asleep. They're asleep, they're asleep, they're asleep.
Emily stands by the side of the bed and puts the records on the turntable.	Emily: Touching him when ... (Category No. 135)
Karl picks up toy animal - indeterminate species - from the floor.	Karl: No got eyes on it.
Emily looks over towards Karl and stares [illegible] him.	Emily: Well we'll have to draw some eyes, won't we.
Karl turns over toy in his hands.	Karl: Yes, but his (indistishguishable) some eyes. (Category No. 166)

Of the eight activities which fell either in the province of verse recitation and singing or of creative verse, all took place in spontaneous situations. Emily either performed the songs in the presence of other children, as in the preceding example, or they were sung to a parent. Both the investigator and Emily's parents observed that the subject tended to sit very still when singing her own songs as though ignoring her audience. In contrast, when she was reciting a favorite rhyme or singing a song she often marched around the room twirling a baton. On one occasion the investigator observed Emily joining in with her sisters who were performing a dance to a popular record accompaniment.

An instance of Emily's verse composition and singing took place when the child was experimenting with the investigator's cassette recorder in the kitchen. Mother was writing at the table.

Emily: It's about you and me.

(chants) Once upon a time
There was Emily and mom-my
They were both ver-y go-od
And they heared some rustling on door
It was Ann and Su-sy (Emily's sisters)
So Emily she opened the door cold
To let the-em in
She cuddled them both but they
were very cold
Their snowsuits were so icy rustling
Emily opened the door
That was the end

(Category No. 151)

Throughout the singing of the narrative verse Emily clutched the microphone and held it close to her mouth, eyes gazing down at the floor. She tended to adopt this posture in her story-telling as well as in her singing, irrespective of the size and nature of her audience.

The distribution of provinces according to spontaneous and non-spontaneous situations is depicted in Table 9 on page 105.

The Distribution of Provinces According to the Dimensions of Situational Constraint: Spontaneous Situations

Category 110: Oral Story Re-telling

Only one activity was noted in oral story re-telling during a spontaneous situation. The story re-telling related to Star Wars and arose immediately out of a creative story in which Emily had described a visit to a movie,

> Mother: What movie did they see?
> Emily: They saw Star Wars, right.
> Mother: Can you tell me the story of Star Wars?
> Emily: I don't know all of it.
> Mother: What happened in Star Wars?
> Emily: Well Artoo Detoo got killed by bandits.
> Mother: What's Artoo Detoo?
> Emily: He's a machine that goes with the robot that gets broken.
> Mother: Who else did you see in Star Wars?
> Emily: The man that's his friend.
> Mother: And who was that?
> Emily: I don't know his name.
> Mother: What did he look like?
> Emily: He looked like a bandit but he had a nice face and he was dressed up in a bandit coat. He was just pretending to be a bandit, right?

(Category No. 113)

Table 9

The Distribution of Provinces According to Spontaneous and Non-spontaneous Situations

		Spontaneous Situations	Non-spontaneous Situations	Totals
110	Story-telling	One	Two	Three
120	Creative story-telling	Fourteen	Three	Seventeen
130	Imaginative play	Eleven	Thirty-one	Forty-two
140	Verse recitation and singing	Three	Nil	Three
150	Creative verse	Five	Nil	Five
160	Discursive language	Twenty	Thirty-six	Fifty-six

This was the extent to which Emily could be persuaded to tell the film plot although she discussed those parts of *Star Wars* she found "the most funny" and "the most frightening" with her mother in the same cryptic manner.

A description of the province according to dimensions of situational constraint is shown in Table 10, page 107.

Category 120: Creative Story-telling

In sharp contrast to story-telling, fourteen instances of creative story-telling were initiated by Emily during spontaneous situations. The child created impromptu stories in a variety of differing situations. In the following example Emily told a story to a friend and included the friend within the story, although she assumes the high-profile dominant role,

Physical Movement	Language
Emily cross-legged on the floor; Tara kneels on the floor opposite her. Emily looks down at the floor, pulls at her shoes. Tara watches Emily's lips. She laughs and smiles whenever her name is mentioned. Emily's eyes grow wider as the story develops. She continues in her "sing-song" voice, eyes glazed, fingers playing with her toes; the shoes are pulled off. Emily looks up and sighs.	**Emily**: Once upon a time Emily and Tara went to the view. Tara was leaning on the fence but Emily wasn't. She was just looking over the fence but *suddenly she broke the fence and fell in*, but Emily ran to mummy and telled her that Tara fell in the view but Mum tied onto the rope... held onto the rope. When Emily holded on to them and ... went straight in ... splash... and she was flying down and got back onto ... but Emily didn't let go. She pulled the rope right out of the water and it didn't happen again to Tara. The end.

(Category No. 122)

Table 10

A Description of Oral Story-telling in a Spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
The re-telling of sections of the film Star Wars	Individual communication; presence of partner; communication in contact; two way flow of communication	Child to mother	Kitchen	Non-spontaneous activity; initated by mother	Verbal communication

The setting for this creative story as for many others was the family kitchen. During her story-telling, Emily adopted a story-telling position on the floor sometimes kneeling up. Movement by her audience did not appear to affect her and she would continue with her story even if her listeners moved away to another activity.

The description of the above example of creative story-telling with respect to dimensions of situational constraint is given in Table 11, page 109.

Category 130: Imaginative Play

Of the eleven instances of imaginative play observed in spontaneous situations, eight occurred in the presence of other children. Although Emily did not permit her friends to participate in these activities she did acknowledge their presence as audience for her puppet play,

Physical Movement	Language
Emily remains behind the back of the arm-chair out of sight of the investigator. Karl and Tara stand by the bedroom door.	Emily: Those are monsters and these are puppets. Those are (neat). I'm going to introduce you, aren't I. (Category No. 134) Yes. Are you back? Are you back? Karl: Read a story. Tara: A story. (Category No. 166)
Emily pushes Raggedy Ann over the top of the back of the chair. Meanwhile Emily is out of sight of the investigator.	Emily: Yeh (shouts) Ladies and gentlemen. Today we're going to have a puppet show. You'll have to clap.

Table 11

A Description of Creative Story-telling in a Spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Creative story: Emily rescues a friend	Individual communication; presence of partner; communication in contact; two way flow of communication	Child to peer	Kitchen	Spontaneous; initiated by subject	Verbal communication

Karl and Tara enter room and sit down.	Today the mouse is coming. Clap again ... puppet show.
	(Category No. 134)

Throughout the puppet show Emily attempted to hold the attention of her audience although the children did not respond appropriately,

Physical Movement	Language
Emily looks over at investigator. She is kneeling up with the girl puppet in her hand. Emily looks at the girl puppet.	Emily: (high shrill voice) "Hello, I'm the sister. Don't you like me? I'm dressed. I'm dressed in my clothes like me I'm good."
Emily looks at the boy puppet in the other hand.	(low voice) So am I. (Investigator laughs)
	(Category No. 134)
Karl talks into one end of a toy watering can while Tara talks back down the spout.	Karl: Hello Tara: Hi
Emily leans across the back of the chair.	Emily: Hi. How about the show?
	(Category No. 166)

During the course of the non-spontaneous situations Emily's mother occasionally entered the room where observations were being conducted and was immediately included in the ongoing imaginative play, thus creating a spontaneous situation. On one occasion Emily was telling the investigator how her dolls caught worms when her mother passed by outside the child's bedroom,

Physical Movement	Language
Emily puts the basket on the floor by the investigator and then sits back on her haunches.	Investigator: Uh huh. And what do they do with the worms? Emily: They throw 'em away just because they hate 'em when they collect 'em. Investigator: They don't like the worms? Emily: Uh uh. The worms bite 'em.
Emily starts to move to the doorway. She reaches it and watches her mother leaving the bedroom opposite. Emily calls out to her mother as she goes downstairs. Emily goes out into the hallway and stares after her mother.	Investigator: Where do they get the worms from? Emily: From the mud puddles. Investigator: Oh. Emily: And it's already rained once outside ... Mom, you're in the puddles of the rain. Mother: Oh, O.K. Emily: Mom, they're not very big puddles. Mother: O.K. I'll splash through them.

(Category No. 135)

The mother reported that Emily did include her in her imaginative play. During the time of the study Emily played some quite involved games featuring islands, sharks and alligators in the bath. According to the mother when both she and Emily took a bath together, the child would pretend her mother was a shark or an island and sit on her.

The provinces of imaginative play observed in spontaneous situations and described above are shown in Table 12 on page 112.

Category 140: Verse Recitation and Singing

Few instances of verse recitation and singing were

Table 12

Descriptions of Imaginative Play in Spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Glove puppet and doll show created by Emily	Mass communication; absence of partner; communication at a distance; one way flow of communication	Subject to child audience	Child's bedroom	Spontaneous; initiated by subject	Verbal and non-verbal through movement of puppets
Imaginative play: catching worms in mud puddles	Individual communication; presence of partner; communication in contact; two way flow of communication	Child to trusted adults (investigator and mother)	Child's bedroom and hallway	Spontaneous; initiated by subject	Verbal

recorded during those spontaneous situations in which Emily was observed by the investigator. When they did occur other children were always present as in the following example taken from a puppet show performed for Karl (aged 2 years 8 months) and Tara (aged 4 years 1 month),

Physical Movement	Language
Only the top of Emily's head is visible above the back of the armchair. Karl starts banging on the saucepan lid while the record player plays London Bridge.	Emily: The brown dog is the boy dog. Now they're friends. (Category No. 134) (Emily sings, "arf, arf, arf, ..." to the tune of London Bridge.) (Category No. 141)
On arf, arf, Emily emerges over the top of the chair with two dogs; one is a puppet and the other is a toy dog. She makes them dance around close together and then lets them fall back on top of the chair.	Emily: (speaks) Arf, arf. (Category No. 134)

A description of this example of verse recitation and singing during a spontaneous situation is given in Table 13, page 114.

Category 150: Creative Verse Recitation

All creative verse activities initiated by Emily were observed in spontaneous situations. While some took place

Table 13

A Description of Verse Recitation and Singing in a Spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Emily sings tune of "London Bridge"	Mass communication; absence of partner; communication at a distance; one way flow of communication	Subject to child audience	Child's bedroom	Spontaneous; initiated by subject	Verbal

when children of her own age were present, others occurred in the presence of either parent. The investigator noted that Emily might include the names of children with whom she was playing in her songs as in this parody of the rhyme "*Rub a dub dub*,"

Physical Movement	Language
Emily crouches down behind the back of the chair, her eyes just appearing above the top.	Emily: I'm looking at you, Karl and Tara. Tara and Karl. (Sings) Rub a dub dub Karl's in the tub. (Speaks) Listen to this.
Karl looks up and takes his hand off his mouth.	(Sings) Rub a dub dub Karl's in the tub. Karl: Hi, hi, hi, hi.
	Emily: Rub a dub dub Karl's in the tub. Karl: Hi yo.
Karl opens his mouth wide and sticks out his tongue.	Emily: Rub a dub dub Karl's in the tub.

(Category No. 153)

The description of this province is given in Table 14, page 116.

Category 160: Discursive Language

Of the fifty-six instances of discursive language identified by the investigator, twenty occurred in spontaneous situations. For the most part the provinces of discursive language involved Emily and her mother. Although Emily did play with other children there was little evidence of responses from them to her running monologues as in the following sequence extracted from a finger painting session,

Table 14

A Description of Creative Verse in a Spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
A parody of a traditional rhyme	Individual communication; presence of partner; one way flow of communication; communication in contact	Child to other children	Child's bedroom	Spontaneous activity initiated by the child	Verbal

Physical Movement	Language
Emily picks up red tube with right hand and squeezes red paint onto the carton. Puts down tube. Works red around with fingers of both hands.	Emily: Tara ... icky gucky fingers, right? I trying with this with water on .. yellow water (extended pause) I'm using the water with yellow ... using the yellow. Hi ... hic ... hic ... hic ... sharpie ... gylie ... gee. It's coming ... it's coming. Oh. Hey do you know what I made with the red and yellow? Orange.

(Category No. 166)

While Emily appeared to play the dominant role in this type of situation, the reverse would occur when she was in company with her older sisters. Her mother reported that during the Easter vacation her three children and three others who were staying with them decided to perform a play. Each child chose to be a different character and made up the lines they would say in rehearsal before the performance for the two sets of parents. During the rehearsals Emily's contribution chiefly consisted of comments such as, "Well, I don't want to do that. I want to do something proper." As she was the youngest child Emily was assigned the part of Easter bunny helper without any lines to say. Her mother reported that after constant protests the other children eventually gave her a line.

The example of a province in discursive language quoted above is described in Table 15.

Table 15

A Description of Discursive Language in a Spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Talk arising out of finger painting activity	Individual communication; presence of partner; one way flow of communcation; communication in contact	Child to peer	Kitchen	Spontaneous activity initiated by child	Verbal and gesture

The Distribution of Provinces According to the Dimensions of Situational Constraint: Non-spontaneous Situations

Category 110: Oral Story Re-Telling

The two story-telling episodes observed within non-spontaneous sessions both involved the narration of traditional tales. At the suggestion of the investigator Emily told the story of Goldilocks and the Three Bears into the cassette tape recorder,

Physical Movement	Language
	Investigator: If you recorded the story we would listen to it. Emily: Mm mm.
Emily lies on the floor, chin resting on her hands, legs waving in the air, mouth close to the microphone, eyes focussed on the middle distance.	Once upon a time there were three bears...mummy bear, daddy bears...baby bear. And had three porridge... three bowl of porridge... mummy bear daddy's porridge was too hot... mummy's porridge was too cold and baby bear's porridge was just right for Goldilocks.
	One day when they were out for a walk for the porridge to cool, Goldilocks came and she tasted daddy's porridge, she tasted mummy's porridge, she tasted baby bear's and she said that was just right.
Emily sits up, crosses legs and looks down, fiddles with her toes.	She was tired after all that eating porridge...and so she.. she was sitting in mommy...daddy's chair and... and she said baby bear's was just right but it split and broke.

	Goldilocks didn't know what to do...so she up the stairs first in the bedroom ...in their bedroom. Mummy bear...she slept in daddy bear...bear bed first, and she slept in mummy bear's last and she slept in baby bear. It was just right.
Emily looks up. Eyes wide as she imitates baby bear's voice.	When they came back when their porridge cooled, they went upstair and baby bear shouted, "Look who's sleeping in my bed." (high pitched voice) And she woke up when she heard baby bear's voice and ran down the stairs...and never came back to the house. Daddy bear fixed up baby bear's chair and he sat on it and had some more porridge.
Emily looks up at the investigator.	That's the end of it.

(Category No. 111)

A little later during the same observation session Emily offered to recount another familiar tale after she had examined some animal puppets the investigator had brought her,

Physical Movement	Language
Emily tries to fit the bear on her hand.	Emily: Hey, this is the big, bad bear isn't it? Investigator: Mm uh. Emily: I know the story of the big, bad bear and the three little pigs.

(Category No. 161)

Throughout the narration of the Three Little Pigs, Emily again spoke into the tape recorder microphone. Apart from these two traditional stories Emily did not offer to re-tell any others during the non-spontaneous situations. The two provinces are both described in terms of the dimensions of situational constraint in Table 16, page 122.

Category 120: Creative Story-telling

Emily composed three of her own stories during non-spontaneous situations. All three stories were partly suggested by the investigator and partly by the ongoing activity initiated by the child. In the following example of creative story-telling, the story arose out of a situation in which the subject was showing the investigator two of her jigsaw puzzles: one depicted an elephant and the other a house and garden.

Physical Movement	Language
Emily sits back on her haunches and speaks into the microphone. Emily's eyes stare into the microphone. Emily's eyes stare into the middle distance at the puzzle on the floor. As she tells the story.	Once upon a time there was a house with so many animals. Rabbits were hunting, squirrels nested on a tree and birds were nested in the chimney. And soon it was night and mum was baking supper and ...trees were whispering in the wind. So it was schooltime when they woke up. They had lunch and they opened the door and they all goed out...two of them weren't ready so they had to go out first "porte" (the doorway). They were all in the spring.
Emily lets the microphone drop down and looks at the investigator.	And it came...springoo. They gathered to pick apples from their apple tree and they did. That's the end.

(Category No. 122)

Table 16

Descriptions of Oral Story-telling in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Goldilocks and the Three Bears re-told by subject	Mass communication; presence of partner; communication at a distance; one way flow of communication	Child uses tape recorder in presence of trusted adult	Child's bedroom	Non-spontaneous activity initiated by investigator	Verbal
Re-telling of the Three Little Pigs	Mass communication; presence of partner; communication at a distance; one way flow of communication	Child uses tape recorder in presence of trusted adult	Child's bedroom	Spontaneous activity initiated by child	Verbal

On another occasion Emily improvised a story describing her room, her dolls and some of the imaginative play in which she was currently engaged,

Physical Movement	Language
Emily kneels on the floor opposite the investigator but not looking at him. She holds the doll on the floor in front of her.	**Emily:** There were lots of kids and Emily. They were *poor* and wished they could have a house but Emily called her ho .. her bedroom "singing house" and she mountain climbed there ..

(Category No. 122)

On this occasion Emily did not use the tape recorder and after some discussion about her dolls the story was continued so that it led directly into an imaginative play activity involving a doll's birthday party.

The two creative story provinces cited above are described according to the dimensions of situational constraint in Table 17.

Category 130: Imaginative Play

Thirty-one instances of imaginative play were recorded by the investigator during non-spontaneous situations. These activities covered a wide range of differing themes but mainly involved Emily's dolls and animal toys. Generally speaking Emily was engaged in two types of play during non-spontaneous situations. In the first type the investigator was included in the play while during the second type of play Emily played by herself. When the investigator's

Table 17

Descriptions of Creative Story-telling in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Creative story based on jigsaw puzzle picture	Individual communication; presence of partner; communication in contact; one way flow of communication	Child to trusted adult	Child's bedroom	Spontaneous; initiated by the child	Verbal
Creative story involving child's dolls	Individual communication; presence of partner; communication in contact; one way flow of communication	Child to trusted adult	Child's bedroom	Spontaneous activity initiated by the child	Verbal

presence was recognized by the child he was often given a running commentary of what was taking place. In the following example of imaginative play Emily scolds one of her dolls,

Physical Movement	Language
Emily picks up a doll from by the investigator and takes it over to the chair. She lifts up its dress and looks underneath.	*Emily*: Now I'll just have to squeeze those won't I. Now, now look what you've done, you pigs. Oh drat. She's dirtied on that, didn't she? It's really sweet and I *bought* it for you...at gymnastics...gymnastics,
Emily starts to pull the doll's dress over its head.	her gymnastics and I bought a frock for her...too and I don't know where it is.

(Extracted from
Category No. 135)

When Emily was playing by her self she would add the responses made by her dolls.

Physical Movement	Language
Emily bends over the bed and starts picking up one of the dolls. She puts it down and picks up the rest in turn.	*Emily*: Bobby, Bobby. "Well I woke up." (high pitch voice) Hello, wake up. "Aark" (high pitch cry) Kids I'm glad you all did that, now you can hear the story.

(Extracted from
Category No. 135)

For the most part Emily appeared to accept the investigator's presence in her world of imaginative play but she assumed that if he was present he should also participate, an observation corroborated by the child's mother who described a number of play sequences in which she had been involved.

Many of the imaginative play provinces took place in Emily's bedroom during spontaneous situations although occasionally the play would be continued in the basement play area. Those imaginative play episodes described above are depicted in terms of the dimensions of situation constraint in Table 18 on page 127.

Categories 140 and 150: Verse Recitation and Singing; Creative Verse Recitation

No activities under either of these categories were observed by the investigator during non-spontaneous situations.

Category 160: Discursive Language

The thirty-six instances of discursive language observed during non-spontaneous situations covered a wide range of topics. On occasion Emily would comment on a story she had just told the investigator,

Physical Movement	Language
Emily sits cross-legged fiddling with the microphone cord.	Emily: Goldilocks is a bad girl because she broke baby bear's chair, right? Investigator: Uh huh.
Emily stands up and walks behind the investigator.	Emily: That means she's a bad girl but luckily the daddy bear fixed baby bear bear's chair. Investigator: Uh huh.

(Extracted from Category No. 161)

Table 18

Descriptions of Imaginative Play in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Clothes drying play activity	Individual communication; presence of partner; communication in contact; one way flow of communication	Child's dialogue with herself	Child's bedroom	Spontaneous; child initiated	Verbal/ physical gesture
Children waking up play activity	Individual communication; presence of partner; communication in contact; one way flow of communication	Child's dialogue with herself	Child's bedroom	Spontaneous; child initiated	Verbal/ physical gesture

Table 19

A Description of Discursive Language in a Non-spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Child's reaction to content of story	Two way flow of communication; individual communication; communication in contact; presence of partner	Child to trusted adult	Child's bedroom	Spontaneous; child initiated	Verbal

At other times Emily would inform the investigator what she planned to do in her puppet shows or discuss other activities in which she was presently engaged such as painting or making a jigsaw puzzle. A comprehensive list of these provinces was given on pages 91 to 97.

A description of the above example in the province of discursive language is given in Table 19 on page 128.

The Mean Length of Communication Units According to Speaker Within Differing Provinces and Situations

Tables 20 to 32 on pages 130 to 142 illustrate the total number of communication units spoken by all participants within a specific activity. As in the preceding two sections these activities are classified according to province (or type of activity) and situation (spontaneous or non-spontaneous). Thus in Table 20, The Mean Length and Total Number of Communication Units According to Speaker: Oral Story-Re-telling in Spontaneous Situations, the total amount of communication units uttered by Emily is twelve while her mother's amount to seven. The mean length of Emily's communication units in that province is 6.0 while her mother's is 5.29 words.

Where more than one activity is recorded for a specific province as in Creative Story-telling, Table 22, the lowest and highest mean lengths of communication unit are recorded separately for each participant along with the average mean

Table 20

The Mean Length and Total Number of Communication Units According to Speaker:

Oral Story-telling in Spontaneous Situations

Province	Emily: Total Number	Mother: Total Number	Emily: Mean Length	Mother: Mean Length
1	12	7	6.00	5.29

Table 21

The Mean Length and Total Number of Communication Units According to Speaker: Oral Story-telling in Non-spontaneous Situations

Province	Emily: Total Number	Investigator: Total Number	Emily: Mean Length	Investigator: Mean Length
1	30	0	6.90	-
2	45	2	5.80	6.00

Total Number of Provinces: 2

Province of Oral Story-telling	Emily: Mean Length of Communication Unit	Investigator: Mean Length of Communication Unit
Lowest mean length of communication unit	5.80	6.00
Highest mean length of communication unit	6.90	6.00
Average mean length of communication unit	6.35	6.00

Table 22

The Mean Length and Total Number of Communication Units According to Speaker:

Creative Story-telling in Spontaneous Situations

Province	Emily: Total Number	Investigator: Total Number	Mother: Total Number	Emily: Mean Length	Investigator: Mean Length	Mother: Mean Length
1	28	-	1	6.25	-	4.00
2	24	-	-	6.37	-	-
3	20	-	-	6.30	-	-
4	11	-	-	6.09	-	-
5	9	-	-	5.00	-	-
6	6	-	-	8.50	-	-
7	7	-	-	6.43	-	-
8	3	-	-	3.67	-	-
9	8	-	-	7.37	-	-
10	6	-	-	6.17	-	-
11	3	-	-	4.00	-	-
12	7	-	-	6.43	-	-
13	17	1	-	6.88	2.00	-
14	3	5	-	9.33	4.20	-

Total Number of Provinces: 14

Province of Creative Story-telling	Emily: Mean Length	Investigator: Mean Length	Mother: Mean Length
Lowest mean length of communication units	3.67	2.00	4.00
Highest mean length of communication units	9.33	4.20	4.00
Average mean length of communication units	6.34	3.10	4.00

Table 23

The Mean Length and Total Number of Communication Units According to Speaker:

Creative Story-telling in Non-spontaneous Situations

Province	Emily: Total Number	Emily: Mean Length
1	19	5.89
2	5	5.60
3	6	5.67

Total Number of Provinces: 3

Province of Creative Story-telling	Emily: Mean Length
Lowest mean length of communication units	5.60
Highest mean length of communication units	5.89
Average mean length of communication units	5.72

Table 24

The Mean Length and Total Number of Communication Units According to Speaker:

Imaginative Play in Spontaneous Situations

Province	Emily: Total Number	Investigator: Total Number	Mother: Total Number	Emily: Mean Length	Investigator: Mean Length	Mother: Mean Length
1	1	-	-	8.00	-	-
2	14	8	2	5.86	4.25	3.50
3	29	1	15	5.17	4.00	4.67
4	10	-	-	4.50	-	-
5	4	-	-	6.50	-	-
6	33	1	-	6.52	4.00	-
7	7	1	-	3.14	2.00	-
8	11	1	-	3.55	1.00	-
9	2	2	-	4.00	3.00	-
10	3	-	-	4.00	-	-
11	27	2	-	4.82	2.50	-

Total Number of Provinces: 11

Province of Imaginative Play	Emily: Mean Length	Investigator: Mean Length	Mother: Mean Length
Lowest mean length of communication units	3.14	1.00	3.50
Highest mean length of communication units	8.00	4.25	4.67
Average mean length of communication units	5.10	2.96	4.08

Table 25

The Mean Length and Total Number of Communication Units According to Speaker:

Imaginative Play in Non-spontaneous Situations

Province	Emily: Total Number	Investigator: Total Number	Emily: Mean Length	Investigator: Mean Length
1	1	1	8.00	5.00
2	6	1	5.30	5.00
3	12	5	6.25	6.00
4	2	-	5.00	-
5	1	-	3.00	-
6	7	3	4.86	6.30
7	14	1	6.50	1.00
8	17	1	6.06	8.00
9	2	2	1.50	6.00
10	69	61	4.29	4.20
11	77	27	5.23	4.56
12	17	4	4.88	3.25
13	58	32	4.09	4.75
14	58	34	4.79	4.27
15	12	12	4.00	5.17
16	43	11	4.65	3.46
17	26	19	4.08	3.21
18	13	10	4.54	4.00
19	2	-	3.00	-
20	20	6	4.45	2.00
21	16	12	5.25	4.08
22	3	5	4.00	3.20
23	3	2	3.30	4.50
24	5	8	3.60	3.88
25	23	25	4.30	4.16
26	7	1	5.14	5.00
27	4	-	3.75	-
28	6	9	3.17	5.22
29	82	26	5.39	4.23
30	40	7	5.63	3.00
31	54	17	5.35	3.71

Table 26

The Mean Length and Total Number of Communication Units According to Speaker:

Imaginative Play in Non-Spontaneous Situations

Total Number of Provinces: 31

Province of Imaginative Play	Emily: Mean Length of Communication Unit	Investigator: Mean Length of Communication Unit
Lowest mean length of communication units	1.50	1.00
Highest mean length of communication units	8.00	8.00
Average mean length of communication units	4.62	4.34

Table 27

The Mean Length and Total Number of Communication Units According to Speaker: Verse Recitations in Spontaneous Situations

Province	Emily: Total Number	Emily: Mean Length
1	2	2.50
2	5	3.20
3	3	1.00

Total Number of Provinces: 3

Province of Verse Recitation	Emily: Mean Length
Lowest mean length of communication units	1.00
Highest mean length of communication units	3.20
Average mean length of communication units	2.23

Table 28

The Mean Length and Total Number of Communication Units According to Speaker:

Creative Verse in Spontaneous Situations

Province	Emily: Total Number	Investigator: Total Number	Karl: Total Number	Emily: Mean Length	Investigator: Mean Length	Karl: Mean Length
1	16	-	-	4.88	-	-
2	11	-	-	5.36	-	-
3	7	-	-	4.71	-	-
4	16	5	-	4.06	1.80	-
5	19	3	3	3.90	4.00	2.67

Total Number of Provinces: 5

Province of Creative Verse	Emily: Mean Length	Investigator: Mean Length	Karl: Mean Length
Lowest mean length of communication units	3.90	1.80	2.67
Highest mean length of communication units	5.36	4.00	2.67
Average mean length of communication units	4.58	2.90	2.67

Table 29

The Mean Length and Total Number of Communication Units According to Speaker:

Discursive Language in Spontaneous Situations

Pro- vince	Emily: Total Number	Investigator: Total Number	Mother: Total Number	Karl: Total Number	Emily: Mean Length	Investigator: Mean Length	Mother: Mean Length	Karl: Mean Length
1	9	-	3	-	4.67	-	6.67	-
2	5	-	1	-	3.00	-	5.00	-
3	12	-	14	-	5.42	-	4.93	-
4	12	-	13	-	2.00	-	4.54	-
5	8	-	5	-	3.50	-	4.40	-
6	19	-	11	-	5.37	-	4.36	-
7	2	-	1	-	5.50	-	5.00	-
8	8	-	8	-	5.25	-	6.63	-
9	15	3	-	-	4.67	1.67	-	-
10	11	1	-	-	5.27	1.00	-	-
11	1	2	-	-	11.00	1.00	-	-
12	6	6	-	-	5.17	4.67	-	-
13	2	-	-	-	5.00	-	-	-
14	4	7	-	-	4.25	6.14	-	-
15	12	6	-	-	4.33	3.17	-	-
16	1	-	-	3	9.00	-	-	3.67
17	12	34	-	3	4.67	4.88	-	4.00
18	4	6	-	2	3.25	8.50	-	1.00
19	5	-	-	-	3.40	-	-	-
20	7	4	-	-	3.57	2.25	-	-

Table 30

The Mean Length and Total Number of Communication Units According to Speaker:

Discursive Language in Spontaneous Situations (continued)

Total Number of Provinces: 20

Province of Discursive Language	Emily: Mean Length	Investigator: Mean Length	Mother: Mean Length	Karl: Mean Length
Lowest mean length of communication units	2.00	1.00	4.36	1.00
Highest mean length of communication units	11.00	8.50	6.67	4.00
Average mean length of communication units	4.91	3.70	5.19	2.89

Table 31

The Mean Length and Total Number of Communication Units According to Speaker: Discursive Language in Non-Spontaneous Situations

Province	Emily: Total Number	Investigator: Total Number	Emily: Mean Length	Investigator: Mean Length
1	6	5	7.00	3.60
2	4	6	5.75	6.50
3	7	11	4.00	7.18
4	3	6	6.60	6.00
5	4	5	5.00	5.00
6	8	9	4.50	3.80
7	10	5	5.80	3.40
8	6	6	4.60	8.60
9	15	11	4.27	3.63
10	3	6	3.67	3.17
11	7	5	5.14	5.40
12	3	2	4.00	5.50
13	8	5	4.75	4.40
14	31	33	4.77	4.36
15	5	6	4.60	4.33
16	7	10	4.43	4.40
17	9	4	5.33	3.25
18	9	5	4.70	5.40
19	4	4	4.00	6.75
20	16	15	3.94	4.87
21	4	3	3.25	5.30
22	3	2	3.30	6.50
23	5	8	4.80	6.00
24	9	5	6.70	8.80
25	3	3	6.00	4.60
26	11	6	4.27	4.50
27	12	19	4.00	5.36
28	12	11	4.92	4.36
29	10	14	6.00	5.79
30	5	5	4.60	3.00
31	3	2	8.00	7.50
32	6	4	5.67	3.00
33	14	7	5.86	2.86
34	4	2	6.25	5.50
35	3	3	5.33	3.67
36	7	5	3.86	5.00

Table 32

The Mean Length and Total Number of Communication Units According to Speaker:

Discursive Language in Non-Spontaneous Situations

Total Number of Provinces: 36

Province of Discursive Language	Emily: Mean Length of Communication Unit	Investigator: Mean Length of Communication Unit
Lowest mean length of communication units	3.25	2.86
Highest mean length of communication units	8.00	8.80
Average mean length of communication units	4.99	5.04

length of all communication units in that specific province. Thus Table 22 reveals that the province of creative storytelling in spontaneous situations accounted for the highest average mean length of communication unit in Emily's language production throughout the study. In contrast the province of Creative Verse Recitations in spontaneous situations shows the lowest average mean length of communication unit in any province (see page 138).

The tables also demonstrate that Emily's creative storytelling in non-spontaneous situations and her oral storytelling in both types of situation have relatively high average mean lengths of communication unit when compared to other provinces. In addition, there was only one province in which the adult participants had higher mean lengths of communication unit than Emily: Discursive Language in both spontaneous and non-spontaneous situations.

The Distribution of Thematic Elements According to Province and Spontaneous Situation

Tables 33 - 44 illustrate the distribution of thematic elements within those provinces which occurred in spontaneous situations. In each table the vertical column describes the provinces and total number of activities occurring in any one category. For instance in the case of Category 110, the province of story-telling, only one activity was identified during spontaneous situations (i.e. n=1).

The horizontal columns depict the various categories of analysis identified as thematic elements. The single occurrence of any one of these elements in a specific province is recorded in the appropriate column. Therefore the number 11 recorded for the province of creative story-telling against Category 211, formal oral narrative to an audience, indicates that of the 14 instances of creative story-telling observed in spontaneous situations (n=14) 11 consisted of a formal narrative to an audience. In the event that a thematic element might occur more than once during an activity only one instance was recorded in the analysis of the data. Therefore the number 4 in Category 213, dramatic dialogue, in the province of imaginative play indicates that of the 11 occurrences of imaginative play observed in spontaneous situations (n=11) a total of 4 activities included dramatic dialogue features.

The distribution of format features set forth in Table 33, indicates Emily made considerable use of formal oral narrative to an audience in her creative story-telling and once she included this feature in her imaginative play. On this occasion she was performing a puppet play for her two young friends, Karl and Tara. As the following extract demonstrates, the movement of the puppets during the drama was secondary to Emily's story-telling which began in a traditional story-telling style.

Table 33

Distribution of Thematic Elements According to Province and Spontaneous Situation: Format

	Category	110 Story-Telling (n=1)	120 Creative Story-telling (n=14)	130 Imaginative Play (n=11)	140 Verse Recitation (n=3)	150 Creative Verse (n=5)
211	Formal oral narrative to an audience	-	11	1	-	-
212	Informal oral narrative to an audience	1	-	4	-	-
213	Dramatic dialogue	-	2	4	-	-
214	Theatrical presentation to an audience	-	-	2	-	-
215	Formal verse/song recitation to an audience	-	-	-	-	2
216	Informal verse/song recitation to an audience	-	-	-	2	2

Physical Movement	Language
Emily remains behind the chair. The boy puppet appears on one hand and then the witch appears. Emily's head appears close to the two puppets.	Emily: Once upon a time there was a little boy. He had neither a sister or a brother, just a witch. And the witch said to him, the witch ...he's the helper of the witch...And the other day the witch said
Emily talks to the witch and to the boy puppet in turn.	to him, "Go fetch some wood and I like nobody ain't fat so I can eat them." (high pitched voice) Yah, hah hah hah (laughs) So he did come here and looked and played and so
Emily slaps the witch across the back of the boy puppet a number of times.	she ate him, ate him, ate him, ate um, ate um.. until they were better...

(Extracted from Category No. 134)

Emily sometimes adopted a more informal narrative mode of expression in her puppet plays. In her presentation of *Hansel and Gretel* during a spontaneous situation the child used a running commentary to describe the plot development,

Physical Movement	Language
Emily makes the boy and girl puppet dance on the stage as she talks.	Emily: ... their mother and father's going to take them into the forest and leave them there to get ... till day. And they'll find pebbles in Hansel ... pebbles ... pebbles ... that dropped out of his pocket at night ... and this was the part where the witch ... where the candy witch helped them ... that's the candy witch house.

(Category No. 131)

Emily's use of dramatic dialogue in the preceding extract was symptomatic of her imaginative play. Sometimes she would become personally involved in the puppet shows and speak directly to the characters,

Physical Movement	Language
Emily appears from behind the chair and holds up Noddy. Emily thumps Noddy on the back of the chair.	Emily: Up came Noddy.. up come..Noddy's coming up. You guys, you better watch out because Noddy's a mean, bad guy.

(Extracted from
Category No. 132)

On the other hand Table 34 on page 148 indicates that Emily was only rarely involved personally in story-telling, songs and play during spontaneous situations. The many different characters appearing in her stories and imaginative play were apparently self-created. They ranged from elephants to rattlesnakes and were frequently included in family stories. On one occasion Emily created a story about Goldilock's family calling the father "daddy Goldilocks". Emily named many of the characters in her stories but she seldom described their physical features, clothes or personalities.

Table 35 on page 149 indicates that Emily paid considerable attention to the general structure of stories during spontaneous situations and this was also reflected in her imaginative play and creative verse recitations. During the creative story about Goldilock's family Emily

Table 34

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Characterization and Character Description

	Category	Province				
		110 Story-Telling (n=1)	120 Creative Story-Telling (n=14)	130 Imaginative Play (n=11)	140 Verse Recitation (n=3)	150 Creative Verse (n=5)
221	Traditional story character	-	3	2	-	1
222	Contemporary story character	-	-	-	-	-
223	Popular media characters	1	-	2	-	-
224	Characters based on personal experience	-	1	-	-	1
225	Characters based on personal experience (extra familial)	-	1	-	-	-
226.1	Child's personal involvement. High status	-	1	2	-	1
226.2	Child's personal involvement. Low status	-	-	-	-	-
227	Self created characters	-	9	8	-	-
231	Physical appearance noted	-	1	2	-	2
232	Personal attire	-	-	1	-	2
233	Character's skills and talents	-	-	1	-	-
234	Character traits	-	2	2	-	1
235	Names characters or uses character's name	-	2	1	-	-
236	Describes or mimics character's attributes	-	1	3	-	-
237	Notes character's occupation or role (e.g. father)	-	-	2	-	-

Table 35

Distribution of Thematic Elements According to Province and Spontaneous Situation: Structure

		Province				
	Category	110 Story-Telling (n=1)	120 Creative Story-telling (n=14)	130 Imaginative Play (n=11)	140 Verse Recitation (n=3)	150 Creative Verse (n=5)
241	Uses introductory title or message	-	8	1	-	2
242	Describes the setting	-	1	-	-	-
243	Establishes the mood	-	1	-	-	-
244	Describes initial situation	-	7	2	-	2
245	Describes the complication and/or development of the plot	-	6	2	-	2
246	Shows some form of resolution	-	8	-	-	-
247	Describes the climax	-	5	-	-	1
248	Makes a concluding statement	-	8	3	-	2

made a number of false starts but in spite of this she was able to create a well-developed story-line. After the usual introductory opening, "Once upon a time", Emily described the initial situation,

> Goldilocks had three children. He liked 'em. She locked 'em up. One day her father Goldilocks went out for a walk with all of them, even the mummy Goldilocks but the baby Goldilocks hated going out all the time.

Soon afterwards, Emily introduced the complication in the story,

> One day they went out ... and their baby went out with them but one day they saw a snake.

Then follows the development of the plot and resolution of the crisis,

> It was a rattlesnake. So daddy Goldilocks ran home and got his gun and killed the rattlesnake and he was dead ... so he tried to get ... he ran hurt ... but they didn't get hurt by the bad rattlesnake.

Finally, Emily supplies a somewhat grim climax to her story,

> But one day they went out for a walk and they ... saw the same rattlesnake that was dead but the baby was playing with the rattlesnake when they were dead.

Her concluding statement consisted of two words, "That end".

Emily's strong sense of story structure was not restricted to creative stories but emerged in her puppet plays and creative verse. Often she would adopt a narrative mode in poetry and songs as in the one she composed about the death of Jesus, a theme she may have borrowed from a folksong about the massacre of the innocents.

> Once u-pon a time
> There was ba-by Jesus No
> Mary and Jo-seph
> They were ve-ry good kids
> But they liked the ba-by
> Their faces came shining
> And the Jesus were crying he
> But the Jesus ... cried out because
> a chopper was going to chop Baby
> Jesus down .
> So he hated baby but nothing recorded
> him.
> So that was the end of Baby Jesus
> "Help me," cried Baby Jesus
> The end.
>
> (Category No. 151)

Tables 36 and 37 cover those categories of literary conventions adopted by the subject in her spontaneous activities. On the whole Emily appeared to favor anthropomorphic heroes and heroines in her stories, imaginative play and verse compositions. These characters were usually endowed with conventional family roles: for example, "the three baby cabooses" ran to their "mommy cabooses," the "poor, little baby elephant he had no mother" and the mother and father ducks "loved the ducklings very much but they wished they could have more ducklings."

Emily's seeming fascination with small creatures

Table 36

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Literary Conventions - the Human Element

		Province				
	Category	110 Story-Telling (n=1)	120 Creative Story-telling (n=14)	130 Imaginative Play (n=11)	140 Verse Recitation (n=3)	150 Creative Verse (n=5)
251	Protagonist hero with super human powers	-	-	-	-	-
252	Protagonist villain with super human powers	-	-	-	-	-
253	Protagonist heroine with super human powers	-	-	-	-	-
254	Antagonist villainess with super human powers	-	-	-	-	-
255	Protagonist hero	-	1	1	-	-
256	Antagonist villain	-	-	-	-	-
257	Protagonist heroine	-	-	-	-	1
258	Antagonist villaness	-	-	-	-	-
259.1	Agent with magic powers	-	-	-	-	-
259.2	Agent without magic powers	-	-	-	-	-

Table 37

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Literary Conventions - Anthropomorphism

		Province				
	Category	110 Story-Telling (n=1)	120 Creative Story-telling (n=14)	130 Imaginative Play (n=11)	140 Verse Recitation (n=3)	150 Creative Verse (n=5)
261	Anthropomorphic hero (animal)	-	5	2	-	-
262	Anthropomorphic heroine (animal)	-	5	-	-	-
263	Anthropomorphic villain (animal)	-	1	-	-	-
264	Anthropomorphic villaness (animal)	-	-	-	-	-
265	Anthropomorphic hero (machine)	-	1	1	-	-
266	Anthropomorphic heroine (machine)	-	-	-	-	-
267	Anthropomorphic villain (machine)	-	-	-	-	-
268	Anthropomorphic villainess (machine)	-	-	-	-	-

extended to the robot Artoo Detoo who appeared in the film Star Wars. When asked by her mother to relate the story of the film, the child's response revolved around this character to the exclusion of all others. Emily was also concerned with the plight of young animals and children who ran away from home or who were rejected and deserted by their parents. Besides the more obvious example of Hansel and Gretel this theme occurs in the story of the baby elephant whose mother is restored to him from death and also in the story about a rattlesnake family where the baby rattlesnake runs away.

The concern with family life situations and family unity emerged in an interesting manner during one of Emily's story telling sessions with her father. After the Goldilock's family story, which concluded with the death of the rattlesnake, Emily told the story about the family of rattlesnakes immediately identifying "the mummy snake, the brother and sister snakes and the baby snakes."

Within these family stories the child displayed a keen interest in the life cycle of birth, marriage and death. Although death was mentioned on several occasions Emily did not appear to have formed a deep understanding of its implications. Besides referring to the baby elephant's mother "who came back from dying," Emily discussed drowning with her mother during an imaginative play activity,

Physical Movement	Language
Emily stretches over and takes the toy elephant off the top of the jigsaw, holds it close to her with the koala bear. She looks down at them.	Emily: And this is a baby elephant and this is his elephant and whenever baby elephant go in that pool baby elephant drowned in that pool.
	Mother: Why do they all drown?
	Emily: Because I put the baby elephant in...into that pool he'll drown.
Emily looks up at her mother.	Mother: What happens when they drowned?
	Emily: They get dead.

(Category No. 134)

Another dominant feature of Emily's creative storytelling in spontaneous situations was her apparent preoccupation with numbers. The number three was particularly popular: the three cabooses, Goldilocks and her three children, the three snakes, and the three dogs. At times stories became confused and tangled through her obsession with numbers,

> Once upon a time there were three elephants and four cazoos. They were on the three... cazoos. There were two left and that left four and five, just the four...and there was one left of four but they were.

(Category No. 122)

The distribution of domestic and universal theme features according to province and spontaneous situations is given in Table 38, on page 156.

Table 38

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Literary Conventions - the Domestic Family Themes and Extra-familial Universal Themes

	Category	Province				
		110 Story-Telling (n=1)	120 Creative Story-telling (n=14)	130 Imaginative Play (n=11)	140 Verse Recitation (n=3)	150 Creative Verse (n=5)
271	Deserted/rejected and absconding children or animals	-	3	1	-	-
272	Family rivalries and jealousies	-	-	-	-	-
273	Family life situations	-	4	1	-	1
274	Threats to family security	-	1	-	-	-
275	Love between humans, love between animals.	-	2	-	-	1
276	Birth in the family	-	-	2	-	-
277	Marriage	-	-	-	-	-
278	Death in the family	-	1	-	-	1
281	The quest and/or picaresque journey	-	1	-	-	-
282	Magic object/talisman	-	-	-	-	-
283	Violence/the punishment of evil	-	1	-	-	-
284	The reward of good behavior	-	-	-	-	-
285	Death	-	2	1	-	-
286	Magic transformations	-	-	-	-	-
287	Symbolic use of numbers	-	2	1	-	-
288	Disaster	-	1	-	-	-

The Distribution of Thematic Elements According to Province and Non-spontaneous Situation

The procedure adopted for the description of non-spontaneous situations is the same as that used in the preceding section. Table 39 shows that within non-spontaneous situations Emily tended to use informal narrative particularly in the province of imaginative play. This mode of expression usually occurred in those play activities involving her dolls. In an early observation session Emily introduced her dolls to the investigator in the following manner,

Physical Movement	Language
Emily picks up the elephant again so that she has all three toys on her knees. She looks at his face and fingers the eyes which are sewn on. She continues to look at the face and then at the investigator.	Emily: This is dreaming elephant. He dreams and when he gets scared of dreaming he sees monsters. This is one of his eyes and this is the other eye. There are two eyes... and...and he's only a baby one and I need two baby elephants. Do you know why? Because if I only have one I'll cry, so I need two baby ones...
Emily gets up; animals fall down. She picks up a "golliwog" from near the bed. She crawls around with the "golliwog" in her hand and places him on the floor, talking to him.	This is golly. He's my golliwog. He likes kids and animals and right now he's getting pool swimming and this is some of his food. I have to get my slacks to wear in.

(Category No. 135)

There was a substantial amount of dramatic dialogue created during non-spontaneous situations particularly when

Table 39

Distribution of Thematic Elements According to Province and Non-spontaneous Situation: Format

	Category	110 Story-telling (n=2)	120 Creative Story-telling (n=3)	130 Imaginative Play (n=31)	140 Verse Recitation (n=0)	150 Creative Verse (n=0)
		Province				
211	Formal oral narrative to an audience	2	1	1	-	-
212	Informal oral narrative to an audience	1	1	8	-	-
213	Dramatic dialogue	-	-	10	-	-
214	Theatrical presentation to an audience	-	-	3	-	-
215	Formal verse/song recitation to audience	-	-	-	-	-
216	Informal verse/song to an audience	-	-	-	-	-

Emily assumed a high status role as she talked to her dolls,

Physical Movement	Language
Emily then straightens up and moved to the audience of dolls by the investigator and addresses them. She then wanders off to the bed and picks up the sandscoop.	Emily: "Kids, you can't watch the puppet show." "Why?" "Because all the puppets are soaked by the water got through my wall." "O --h" "That's what happened."
	(Category No. 135)

On occasion Emily would move from a creative story into imaginative play talking to her dolls.

Physical Movement	Language
Emily looks past investigator as she commences her story.	Emily: Once upon a time there were three..lots of kids..there were a lot of kids but they wished they would go for a walk. And the momma had to go shopping
Emily raises herself up and crosses to the opposite wall.	to buy some some baby food and they were real hungry..and..I think one of 'em's crying for food.
	(Category No. 134)
	Investigator: Oh, which one was that?
She bends over the Raggedy Ann doll and picks it up. While she calls she gazes at the doll.	Emily: Are you crying "Yes, I'm ..." She's crying for baby food.
	(Category No. 135)

Emily spent a large proportion of the non-spontaneous situations involved in imaginative play. Much of the child's play centered on her dolls which she had named and described in terms of personal attire, personality traits and physical appearance. Besides the more stereotypical dolls such as Pinocchio and Noddy there was "the tattooed baby" and "Janey-Blaney." There were dolls who took a pride in their personal appearance and those who were perpetually scolded for being dirty and there were those who kicked and those described as "helpers." Table 40 on page 161 shows the instances of characterization and character description noted during these sessions.

Emily's keen sense of story structure, already noted with respect to creative story on page 150, was also evident in her presentation of *Hansel and Gretel*. Despite the fact she had to manipulate the marionettes which frequently became tangled with one another, Emily managed to cope with the development of a dramatic plot. First she described the setting with the aid of the scenery,

Physical Movement	Language
Emily has both marionettes on stage strings draped over the back of the scenery. Emily looks down at the puppets while she is talking.	Emily: This is...right now this is their house. And Hansel and Gretel live in the forest. Whoopsie, now she's slipped and she.. "Come down," I said, "Come down." The kids are sleeping.

(Category No. 131)

Soon after the mother makes plans to abandon the children,

Table 40

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Characterization and Character Description

		Province				
	Category	110 Story-telling (n=2)	120 Creative Story-telling (n=3)	130 Imaginative Play (n=31)	140 Verse Recitation (n=0)	150 Creative Verse (n=0)
221	Traditional story characters	2	-	8	-	-
222	Contemporary storybook characters	-	-	1	-	-
223	Popular media characters	-	-	1	-	-
224	Characters based on personal experience (within family circle)	-	-	-	-	-
225	Characters based on personal experience (outside family circle)	-	1	-	-	-
226.1	Child's personal involvement: high status	-	1	5	-	-
226.2	Child's personal involvement: low status	-	-	-	-	-
227	Self created characters	-	1	11	-	-
231	Physical appearance of a character noted	-	-	7	-	-
232	Personal attire/ possessions described	-	-	7	-	-
233	Characters skills and talents	-	-	2	-	-
234	Character traits (e.g. cruelty) or behavioral characteristics noted	1	-	6	-	-
235	Names character or uses the character's name	-	-	9	-	-
236	Describes or mimics character's attributes (e.g. barks like a dog)	-	-	3	-	-
237	Notes character's occupation or role	-	-	-	-	-

Physical Movement	Language
Emily moves the mother and father puppets a little. All marionettes still remain in horizontal position.	Emily: ...one night they were sleeping...the kids and their mother thought ..."One day...one day we will take the kids in the forest and leave them there tonight."

(Category No. 131)

Occasionally parts of another fairy tale intruded.

Emily: "And if we give 'em our poisoned apple they will die." "Clever."

(Category No. 131)

Finally the two children did reach "the candy-witch house," although the climax of the story was different to that of the traditional happy ending,

Emily manipulates the puppets so that they face each other on the stage. Emily continues to talk down to the stage.	Emily: and she (the witch) took the kids to her devil, and the devil came and said, "There was two kids in my house..and then I put them in jail. Heh, heh, heh. And now they're gonna die there for ever because their father and mother gave them a poisoned apple."

(Category No. 131)

Tables 41 and 42 illustrate Emily's adherence to literary conventions through the characters she introduced in her stories and imaginative play. In contrast to spontaneous situations where she had tended to include anthropomorphic animals in her stories and play, Emily favored dolls or puppets in similar activities observed during non-spontaneous situations. Occasionally she made stereotypical

Table 41

Distribution of Thematic Elements According to Province and Non-spontaneous Situation: Structure

		Province				
	Category	110 Story-telling (n=2)	120 Creative Story-telling (n=3)	130 Imaginative Play (n=31)	140 Verse Recitation (n=0)	150 Creative Verse (n=0)
241	Uses introductory title or menage	-	1	-	-	-
242	Describes the setting	1	2	4	-	-
243	Establishes the mood	-	1	-	-	-
244	Describes initial situation	1	2	2	-	-
245	Describes the complication and/or the development of the plot	2	1	2	-	-
246	Shows some form of resolution	2	1	1	-	-
247	Describes the climax	2	2	3	-	-
248	Makes a concluding statement	2	2	-	-	-

Table 42

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Literary Conventions - the Human Element

		Province				
	Category	110 Story-telling (n=2)	120 Creative Story-telling (n=3)	130 Imaginative Play (n=31)	140 Verse Recitation (n=0)	150 Creative Verse (n=0)
251	Protagonist hero with super human powers	-	-	-	-	-
252	Antagonist villain with super human powers	-	-	-	-	-
253	Protagonist heroine with super human powers	-	-	-	-	-
254	Antagonist villainess with super human powers	-	-	-	-	-
255	Protagonist hero	-	-	2	-	-
256	Antagonist villain	-	-	1	-	-
257	Protagonist heroine	-	-	2	-	-
258	Antagonist villainess	1	-	2	-	-
259.1	Agent with magic powers	-	-	-	-	-
259.2	Agent without magic powers	-	-	-	-	-

comments about the characters personalities such as "the big, bad wolf," the "mean old (devil)" and the "bad stepmother."

A fairly large proportion of the child's imaginative play themes centered on family life situations with their joys and conflicts. Emily described her room as a "singing house" because she sang in it, in which there lived "lots of kids" that is to say her dolls. Some of the dolls were "babies" while others were described as "teenagers." During one imaginary play activity a crisis situation occurred because a doll was supposed to be kicking,

Physical Movement	Language
	Emily: ...you'll have to feed her because she kicks.
	Investigator: O.K. I'll feed her.
Emily hands investigator a plastic cup.	Emily: This is her cup.
	Investigator: Oh that's her cup. So she can have it down here can't she?
	Emily: Mm.
Emily sits back and holds a marble to her mouth pretending to eat.	Investigator: I can hold it just down here.
	Emily: She kicks quite a lot.

(Category No. 135)

On the other hand animal toys were supposed to be particularly co-operative in the domestic situations Emily created in her play.

Physical Movement	Language
	Emily: ...when I work I let 'em work right beside me.
Emily leans across the bed and places her arm around the bears, her head laid sidewards. Emily gazes at the bears.	Investigator: They work beside you? Emily: Mm mm. Investigator: What do they usually do? Emily: They play right beside me, and draw right beside me and draw all sorts of pictures but the dogs can't draw...my dogs can't draw because they're too big.

(Category No. 135)

The distribution of literary conventions (domestic and universal themes) according to both province and non-spontaneous situation is given in Table 43 on page 167.

The Distribution of Stylistic Features According to Province and Situation

Phonostylistic Choice

Table 45 on page 169 shows the distribution of phonostylistic features which occurred in provinces observed during spontaneous situations. As in the preceding description of thematic elements the vertical columns in the table depict the total number of activities in any one province, while the horizontal columns represent the various categories of analysis already identified as phonostylic features in Chapter IV. The single occurrence of any one of these

Table 43

Distribution of Thematic Elements According to Province and Non-spontaneous Situation: Literary Conventions - Anthropomorphism

		Province				
	Category	110 Story-telling (n=2)	120 Creative Story-telling (n=3)	130 Imaginative Play (n=31)	140 Verse Recitation (n=0)	150 Creative Verse (n=0)
261	Anthropomorphic hero (animal)	2	-	2	-	-
262	Anthropomorphic heroine (animal)	2	-	-	-	-
263	Anthropomorphic villain (animal)	1	-	-	-	-
264	Anthropomorphic villainess (animal)	-	-	-	-	-
265	Anthropomorphic hero (machine)	-	-	-	-	-
266	Anthropomorphic heroine (machine)	-	-	-	-	-
267	Anthropomorphic villain (machine)	-	-	1	-	-
268	Anthropomorphic villainess (machine)	-	-	-	-	-

Table 44

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Literary Conventions - the Domestic Family Themes and Extra-familial Universal Themes

		Province				
	Category	110 Story-telling (n=2)	120 Creative Story-telling (n=3)	130 Imaginative Play (n=31)	140 Verse Recitation (n=0)	150 Creative Verse (n=0)
271	Deserted/rejected and absconding children or animals	-	-	2	-	-
272	Families rivalries and jealousies	-	-	4	-	-
273	Family life situations	2	1	4	-	-
274	Threats to family security	2	-	-	-	-
275	Love between humans, love between animals	-	-	1	-	-
276	Birth in the family	-	-	2	-	-
277	Marriage	-	-	2	-	-
278	Death in the family	-	-	1	-	-
281	The quest and/or picaresque journey	-	-	-	-	-
282	Magic object/talisman	-	-	-	-	-
283	Violence/the punishment of evil	1	-	1	-	-
284	The reward of good behavior	-	-	1	-	-
285	Death	-	-	1	-	-
286	Magic transformations	-	-	-	-	-
287	Symbolic use of numbers	-	-	1	-	-

Table 45

Distribution of Stylistic Features According to Province and Spontaneous Situation:

Phonostylistics

		Province					
	Category	110 Story-telling (n=1)	120 Creative Story-telling (n=14)	130 Imaginative Play (n=11)	140 Verse Recitation (n=3)	150 Creative Verse (n=5)	160 Discursive Language (n=20)
311	Formal exaggerated	-	13	1	-	2	-
312	Formal recitation	-	-	2	-	3	-
313	Formal singing	-	-	-	-	-	-
314	Rhythmic language: chant and repetition	-	-	3	2	4	1
321	Mimicry of voices and animal cries	-	2	1	-	-	-
322	Range of voices: low pitch/high pitch	-	3	-	-	-	2
323	Whisper	-	-	-	-	-	-
324	Laugh	-	-	1	-	-	-
325	Cry	-	-	-	-	-	-
326	Loudness/softness contrasts	-	1	-	-	-	-
327	Onomatopoeia	-	1	-	-	-	-
328	Alliteration	-	-	-	-	-	-
329	Sound symbolism (e.g. car sounds)	-	-	3	-	-	1

features in an activity is recorded in the appropriate column. In the event that a phonostylistic feature might occur more than once during an activity only one instance was recorded in the analysis of the data.

Table 45 shows that during spontaneous situations Emily told a large proportion of her stories in a formal, exaggerated tone of voice. On these occasions she would settle herself into a composed sitting position hardly moving throughout the telling of the story, eyes staring into the middle distance. The opening sentence, "Once upon a time," differed in speed and pitch from her more informal, idiomatic speech, being slower and higher. As the child's story developed she maintained the same slow speed sometimes dropping her voice so that words became almost inaudible.

Emily used a similar formal and exaggerated style in her creative songs. She invariably opened with a slow rhythmic chant of "Once upon a time" and attempted to sustain a regular rhythmic beat throughout the song,

> Once u-pon a time
> There was ba-by Je-sus no
> Ma-ry and Jo-seph.

In contrast to non-spontaneous situations in which Emily engaged in a variety of imaginative play activities involving a substantial amount of sound symbolism, mimicry and other phonostylistic features (see Table 46), Emily did not vocalize so extensively in spontaneous situations. In

Table 46

Distribution of Stylistic Features According to Province and Non-spontaneous Situation:

Phonostylistics

		Province					
		110	120	130	140	150	160
	Category	Story-telling (n=1)	Creative Story-telling (n=14)	Imaginative Play (n=11)	Verse Recitation (n=3)	Creative Verse (n=5)	Discursive Language (n=20)
311	Formal exaggerated	2	-	-	-	-	-
312	Formal recitation	-	-	1	-	-	-
313	Formal singing	-	-	-	-	-	-
314	Rhythmic language: chant & repetition	-	-	2	-	-	1
321	Mimicry of voices and animal cries	-	-	12	-	-	-
322	Range of voices: low pitch/high pitch	3	-	4	-	-	-
323	Whisper	-	-	-	-	-	-
324	Laugh	-	-	3	-	-	-
325	Cry	-	-	2	-	-	-
326	Loudness/softness contrasts	1	-	1	-	-	-
327	Onomatopoeia	-	-	-	-	-	-
328	Alliteration	-	1	-	-	-	-
329	Sound symbolism (e.g. car sounds)	-	-	6	-	-	1

a creative story and during two imaginative play situations she gave her imitation of baby-talk,

Story Emily: Daddy, daddy we love you, we
yub you.

Play Emily: ...the baby's sleeping
Would you switch it (the record
player) off please? One of the
babies fell down.
"Oh, a..goo, gee gaga."
Go to sleep.

Other sounds produced during imaginative play spontaneous situations included stereotypical imitations of dogs barking and cows "mooing". Onomatopoeic words in stories such as "splash" and "snap" and sounds to suggest roller-coasters appeared in her discursive language ("whooo" and "zhooo"). On three separate occasions Emily gave her imitation of laughter during imaginative play incidents.

Imaginative play sessions in non-spontaneous situations produced some mimicry and the employment of a high-pitched tone of voice. Emily's mimicry included a tiger roar, a dog panting, roosters crowing and a maternal tone of voice when talking to her dolls,

Emily: Darling, the supper's ready
"Thank you, ooohh..." (high pitch voice)
She's real hungry.

(Category No. 135)

Occasionally Emily would raise her voice to talk to her dolls, "There kids, it's all ready." She appeared to have a clear picture of the voices used by her dolls,

Physical Movement	Language
Emily picks up the bowl and lets the marbles run through her fingers.	Emily: ...they also cry. Investigator: Do they? Emily: Yeh Investigator: That must be quite a noise.
Emily looks down at the bowl and keeps running her fingers through the marbles.	Emily: They do, they cry soft and they cry loud. Investigator: Do they cry all together? Emily: Yeh Investigator: What sort of noise is that?
Emily looks up, mouth open, face contorted.	Emily: Mm ouh (extended high pitch cry) that's how babies cry.

(Category No. 135)

After employing a high pitched voice for baby bear in her re-telling of Goldilocks and the Three Bears ("Look who's sleeping in my bed") Emily later told the investigator that Goldilocks was scared by baby bear's voice. In The Three Little Pigs she assumed a low pitched voice for the wolf in contrast to the squeal of the pigs.

The only instance of alliteration noted by the investigator occurred during Emily's creative story-telling about the jigsaw puzzle when she described the trees as "whispering in the wind."

Linguistic Choice

A limited number of stylistically distinctive lexical items occurred in Emily's language during the study. For the most part these items were restricted to the provinces of story re-telling, creative story-telling and creative verse. In the story of Goldilocks the baby bear's chair "split and broke" while in the creative song about Emily's family, the child used the picturesque phrase "their snowsuits were icy rustling." Words which caught Emily's attention often appeared in her stories or songs. Thus in the short song about her "kids" the French word oiseau was repeated twice along with another interesting choice, helter skelter,

> My kids keep oiseau ... a birdy's
> oiseau, oiseau
> My helter-skelter around the house
> They don't come and play
> With the other birds .. birds
> They helter-skelter around our house
> That end.

(Category No. 151)

On one occasion Emily created the word "cazoo" for a story she told to her mother. When questioned what cazoos were Emily replied,

> They're something you ride on. ... They're round and you come out on 'em. They have seats and roller coaster in 'em so you can come out and ride on 'em.

(Category No. 167)

One theme in Emily's imaginative play also yielded some interesting word usage. The subject was fascinated with water and would wage constant battles against the imagined threat of flood in her bedroom. On occasion Emily would use this theme as a delaying tactic to prevent the investigator leaving and taking his puppets. When the water was supposed to be penetrating the room the investigator was asked to help take preventative action, "The water's getting through there. (We) might become swamped." (Emily) When the puppets became wet, Emily declared that they would have to be "bunched up," "squeezed out" and "scrunched." After a while she informed the investigator that she could "feel the sogginess out."

In her stories and creative verse Emily appeared to be able to handle the past tense with ease and would switch tenses if the need should arise. In the marionette presentation of "Hansel and Gretel" the stepmother thought in terms of the future, "One day we will take the kids into the forest." Despite the fact she had difficulty with some irregular verbs such as "brang" for brought, Emily managed others such as "began" and "saw."

Apart from the description of the trees described as alliteration in the previous section on page 173 there was no other evidence of figurative language. On the other hand Emily occasionally repeated words and phrases supposedly for effect and emphasis. In the creative story about the baby elephant when "suddenly his mother came back from dying" the elephant "was proud to see his mother again from dying and he hugged her and kissed her and he hugged her and kissed her." Emily also took particular delight in repeating the words in cumulative tales such as The Three Little Pigs,

Emily: ..."Little pig, little pig, let me come in."
"Not by the hair of my chinny, chin, chin."
"Then I'll huff and I'll puff and I'll
blow your house in."
So the wolf did.

As has already been noted above on page 143 creative story-telling accounted for the highest average mean length of communication unit. This was also evident in the complexity of sentences found in Emily's stories. Her story about the rattlesnakes began,

> Once upon a time there were three snakes but
> the baby snake ran away from the house and
> the two snakes got another baby.
>
> (Category No. 122)

On the other hand the climax of one story reveals a rather faulty use of connectives although the semantic effect is striking,

> But one day they went out for a walk and they
> saw the same rattlesnake that was dead but the
> baby was playing with the rattlesnake when they
> were dead.
>
> (Category No. 122)

The Distribution of Literary Response Features According to Situation

Throughout the observation periods conducted by the investigator in both spontaneous and non-spontaneous situations, Emily engaged in transactional exchanges with other children and adults. These exchanges were exclusive of those provinces involving story-telling, verse recitation and singing, creative verse and imaginative play. Therefore the province of discursive language encompassed Emily's discussion of stories she had told, plans for puppet plays and word associations as well as simple requests and commands. The literary response categories set forth in Chaper IV and in Appendix C describe those comments and remarks which all subjects might have been expected to make.

Table 47 shows the distribution of literary response features in spontaneous and non-spontaneous situations. The one instance of moral judgement occurred immediately following the child's retelling of *Goldilocks and the Three Bears* when Emily reacted to Goldilock's behavior in the following manner,

Physical Movement	Language
Emily sits cross-legged fiddling with the cord on the microphone	*Emily*: Goldilocks is a bad girl because she broke baby bear's chair, right? *Investigator*: Uh huh.
Emily stands up and walks behind the investigator	*Emily*: That means she's a bad girl but luckily the daddy bear fixed baby bear bear's chair.

(Category No. 161)

As has already been noted in the thematic features section on page 160, Emily quite frequently told stories about the threat to a family's security. This appears to be reflected in her reaction to Goldilocks. Her response reveals some *personal identification* with "baby bear's"

Table 47

Distribution of Literary Response Features

		SPONTANEOUS SITUATIONS	NON-SPONTANEOUS SITUATIONS
	Category	160 Discursive Language	160 Discursive Language
411	Moral judgements by the child	-	1
412	Personal identification with characters	2	1
413	Personal identification with literary incidents	-	-
414	Explanation and expansion on literary event	2	2
415	Inferential remarks about literature	-	1
416	Prediction of events in literature	1	1
421	Literary and other vicarious experience associations	3	2
422	Experiential associations expressed (other than literary)	-	-
423	Word association expressed	1	1
424	Reaction to rhyming language	-	1
425	Reaction to sound symbolism	1	1
Metalanguage			
431	Oral story-telling	1	1
432	Dramatic play presentations	2	3
433	Verse recitation and singing	1	1

plight and she also expands on the story to show how "daddy bear" was able to resolve the problem.

During the two short discussions with her mother Emily made reference to words she had either previously heard in a story or on a phonograph record. The first occasion arose out of a song Emily had created,

Mother:	... what does helter-skeltering mean?
Emily:	It means going up. Helter skelter's very fast.
Mother:	What do they do?
Emily:	They run as fast as they can. It's on Tubby the Tuba.
Mother:	Oh Tubby the Tuba, is it? What a record?
Emily:	Yeh.

(Category No. 165)

Emily also used a word she had previously heard in Rumpelstiltskin in a creative story,

Emily:	...One day the mummy and daddy and the sister ducklings and all the baby ducklings went out for a walk. They pleaded with her, but that part of Rumpelstiltskin, right? Said "pleaded," right mom?
Mother:	Oh, is "pleaded" in Rumpelstiltskin?
Emily:	Yep.

(Category No. 165)

Besides making associations with words she had previously heard in stories, Emily showed some evidence of word play in her rhyming associations,

Physical Movement	Language
Emily plays with the puzzle pieces and looks up at the investigator.	Emily: Well do you know how sun is spelt...I know how sun is spelt. First you go un..un..un and then a little word comes in and begins to be sun, run, sun and then it goes like that and then run.

(Category No. 167)

The sub-category literary metalanguage refers to those instances of Emily's language which reveal her ability to comment on literature and the language of literature. A remark made during a spontaneous situation indicated that Emily saw little difference between songs and stories. Turning to her father at the end of a spoken story she said, "That end. That's another elephant song."

As far as her puppet drama presentations were concerned Emily made comments about the puppets she proposed including in plays: "Mr. Moo's gonna marry my boy Ben," and "The dog's the introducer." Emily also insisted that puppets or dolls should not be visible before they went on stage,

Physical Movement	Language
Emily sits on bed with a cardboard box full of marionettes. She pulls the marionettes out of their plastic bags.	Emily: There's Hansel, Mom, this is Hansel. Uh huh I call him Hansel. And here's Gretel.. her name's Gretel. "Oh Gretel, you come right out this minute." They're not supposed to show but ____.

(Category No. 163)

The Place of Stimuli in the Child's Activities

Throughout the course of both spontaneous and non-spontaneous situations, Emily made frequent use of dolls and puppets during her activities in the province of imaginative play. In contrast little or no stimuli other than the presence of a prospective audience appeared to be required for provinces such as story-telling and verse recitation. Occasionally the tape recorder served as a stimulus for her stories and this has been categorized under aural stimuli as she appeared to enjoy listening to the play-back. Once Emily asked if she might record a story using "the baby microphone."

Emily possessed a large collection of dolls and animal toys which were difficult to itemize because of their similarity and relative anonymity. Many lacked any clothes and could only be distinguished from one another by the felt pen marks on them. Names given to the dolls tended to change frequently although those with commercial names such as Raggedy Ann remained constant throughout the observation period.

In addition to the dolls and marionettes which belonged to Emily, the investigator introduced some glove puppets occasionally into the non-spontaneous situations. Puppets with mouths which could be opened proved particularly popular and a detective dog puppet wearing spectacles especially intrigued the child,

Table 48

Distribution of Stimuli in the Child's Activities According to Province

Category	Province 110 Story-telling (n=3)	 120 Creative Story-telling (n=17)	 130 Imaginative Play (n=42)	 140 Verse Recitation (n=3)	 150 Creative Verse (n=5)	 160 Discursive Language (n=56)
Toys						
511 Dolls (general)	-	1	8	-	-	-
512 Dolls (story book characters)	-	-	3	-	-	-
513 Dolls (popular media characters)	-	-	1	-	-	2
514 Animal toys (general)	-	-	4	-	-	2
515 Animal toys (story book characters)	-	-	-	-	-	-
516 Animal toys (popular media characters)	-	-	-	-	-	-
Puppets						
521 Story book characters (human)	-	-	9	-	-	3
522 Popular media characters (human)	-	-	1	-	-	-
523 Story book characters (animals)	-	-	1	-	-	1
524 Popular media characters (animals)	-	-	-	-	-	-
525 Other puppets (human)	-	-	-	-	-	-
526 Other puppets (animals)	-	-	8	-	-	6
527 Stage props and scenery	-	-	-	-	-	-
Other Stimuli						
531 Visual stimuli (T.V., books, pictures)	-	1	1	1	-	5
532 Aural stimuli (tape recordings, records)	1	-	1	1	-	1
533 Tactile stimuli (kinaesthetic experience)	-	-	1	-	-	1
534 Olfactory/taste stimuli	-	-	-	-	-	-
535 Other persons (adults/children)	2	-	1	-	-	3

Physical Movement	Language
Emily points to the spectacles	Emily: How come this...this has green then? Investigator: It's green isn't it? Yeh. Those are shades so he doesn't get the sun in his eyes.
Emily points at the frames	Emily: Oh these parts. Investigator: ...This part is the shade which means his eyes don't get hurt by the sun.
Emily looks at the investigator, her eyes widening	Emily: Well, they can't get hurt by the sun because the sun's black.

(Category No. 166)

During her imaginative play Emily used various toys to represent food and domestic utensils so that marbles acted as food for her dolls and a plastic sandscooper became a clothes dryer.

Emily did not appear to be particularly responsive to visual stimuli such as pictures although the picture on a jigsaw puzzle did stimulate the story quoted on page 121. During the one occasion the investigator observed Emily finger painting the tactile stimuli appeared to have an effect on her language (see the quotation on page 117).

Parental Observations

Throughout the five-week observation period, Emily's parents were asked to take note of the child's imaginative play and story-telling activities. In addition, the parents were asked to observe Emily's behavior while in the presence of the investigator. With regard to this point, the mother stated,

> "You are her friend and she assumes if you walk through the doorway you've come to play with her. The fact you are an adult doesn't seem to make any difference. If you are coming here, you're coming to see her; you're coming to play with her; you've automatically come to listen to stories and you are a friend. It's very strong."

With regard to the province of story-telling Emily's mother reported that she and the child acted out stories in the kitchen while Emily herself had been making up stories in her bedroom about sharks. The latter involved leaping around the room to avoid falling in the water. However on other occasions Emily pretended to pet the sharks.

In the province of imaginative play both parents reported long involved play situations in which Emily either included her dolls or Fisher Price toy people. During these activities Emily acted all the parts herself according to her parents. In the following activity observed by the mother Emily is Santa Claus,

> Emily is Santa and the dolls don't recognize him as he has shaved off his beard.
>
> Emily: (high pitch voice) Santa, I didn't recognize you.
> (gruff voice) That's because I shaved off half my beard 'cus it was curling up and getting in my eyes.
> (high pitch voice) O.K.
>
> Emily asks mother to put a doll's head back on. Her mother responded that the doll's

head was still full of water after a bath the
previous night.
Emily returned to her bedroom.

Emily: (high pitch voice) I'm sorry Santa,
he can't come. His head's full
of water.
(gruff voice) O.K.

The mother reported that during this imaginative play, "Emily used a lot of sound ... car noises, banging and crashing, swishing sounds, children crying and laughing."

In contrast to the investigator's observations which included no record of mime, the mother said that Emily had been dancing to the music of Peter and the Wolf and had been attempting to interpret the moods suggested by the music through movement. In addition Emily had also been absorbed in being a dog recently. Visitors to the house were expected to pat "the dog" and give it biscuits. One acquaintance, who had subsequently received scant attention from Emily, made the unfortunate remark, "Oh, this is an imitation of a dog."

As far as the provinces of verse recitation and creative verse were concerned, Emily had been singing television jingles and making parodies on the "Kentucky Fried Chicken" advertisements by substituting "Kentucky Fried Hair Spray" and "Kentucky Fried Nail Varnish." During the time of the study Emily had also become acquainted with Dennis Lee's Alligator Pie, which, according to her parents "she adored."

PATRICK

Linguistic and Experiential Background

Language Acquisition and Language Growth

In spite of the fact Patrick was a premature baby with a number of medical problems which necessitated a protracted stay in hospital, his parents recalled quite early vocalizing,

> He used to wake up early in the morning and we could hear him in his crib practising his sounds. They weren't words; they were just sounds. But he was quite loud and quite verbal.
>
> (Mother)

According to the boy's mother by the age of two he "was putting simple words together ... and by a year and a half he had fairly clear speech."

By age two Patrick was asking "why" questions, which his parents maintained, related to himself,

> Very few questions come from something he can't relate to himself ... so it's not just a very general question about a baby ... When we were in Norway we stayed with a number of friends who had young babies. He was quite angry with me for not providing him with a younger brother and sister and he wanted to know how we could go about getting one.
>
> (Mother)

His mother reported that recently Patrick's questions had become more complex and difficult to answer, "because I'm not sure what he's asking." An example of this occurred when she was driving him in the car to pre-school.

> He asked me whether the other car was blue "or do I just see it blue?" I stopped the car and said, "Pardon me." He said, "Is the blue in my eyes, or do I really see it?" I just said, "It's blue." I think he's trying to figure out why things have colors. I doubt whether it's any great philosophical question but it stumped me. He wants to know about God, he wants to know where babies come from. He wants to know about all kinds of things and it's hard to know how much I answer him.
>
> (Mother)

Both parents felt that Patrick enjoyed using language: his mother said that he "played" with language while his father was "fascinated" by the extent of the child's vocabulary and "his expression."

> He did know the intonations to use and could express disgust or surprise or puzzlement with gestures that were appropriate (and) tones which were appropriate. This is a gesture meaning O.K. that comes from Star Wars.
>
> (Father)

Occasionally Patrick has also employed metaphorical language in order to describe new and unfamiliar objects and experiences. His mother had recently hung a prism in the nursery for her expected child and Patrick had exclaimed, "Look, it's sprinkling rainbows in the baby's bedroom." When a young neighbor was playing with a pogo-stick Patrick shouted, "Mom, look at that: she's got a giant beer opener."

Patrick's opportunities for contact with other children and with adults were described as many and varied. Up to the age of one his parents lived in a communal house with another family which included two children. Since he was two years Patrick had been attending play-school and at three he was allowed to play with children who lived on the same block. His mother said that as soon as the boy went out of the yard there had been a noticeable change in his speech patterns. During the past year his speech was used "as a major form of aggression,"

> He tends to tell off bigger kids. He can't fight them physically and so he tends to yell and use his speech that way.
>
> (Mother)

Both parents reported that Patrick enjoyed other children's company and his father described him as being "very sociable" at the pre-school,

> At school he's got a choice. Initially the gym is closed. The children have the option of playing quietly with the various toys and things or playing in that little house type thing or they can do some crafts. I think there is more outlet for socializing when you're playing than when you're doing your crafts. Patrick always seems to prefer playing with other kids. He's excited to see them ... at gym class he spends much of the time socializing with other children ... rather than using the apparatus.
>
> (Father)

Experiential Background

During his early hospitalization Patrick was "a fearful baby" according to his mother. For this reason she would sing and talk to him a great deal in order to comfort and relax him. She felt that the sound of her voice calmed him and bound him close to her,

> So my voice even if I was talking utter nonsense if I told him what I was doing during the day if I held - you know, "I had to wash four loads of laundry today, honey." (and) "Oh God, if I have to clean that kitchen floor once more I'm gonna scream." "I love you .." It was just nonsense but he could hear my voice.
>
> (Mother)

Patrick was watching television by the age of eighteen months and his parents said that he was soon singing the commercial jingles. For this reason they did away with the television,

> That was the kind of speech that really attracted him. He was repeating commercials for garbage; things we wouldn't have around the house.
>
> (Mother)

However, Patrick has remained attracted to television and often watches favorite shows at his friends' houses. He has also seen a number of films including Star Wars which he managed to view three times. He was so enthralled with Star Wars that when his parents have read him a bedtime story he has suggested ways in characters from the film could appear in the stories.

Story-telling sessions at bedtime were not reported to be very regular although Patrick did enjoy hearing a story when he was ill.

> You can notice the symptoms. He'll ask to sit on your lap for periods up to two or three hours and just have stories read. He doesn't want to participate. He wants stories read to him.
>
> (Mother)

For the past year, Patrick has been making up his own stories which his mother wrote into a book. When asked when the story-telling had started his mother replied that this happened soon after the television had gone. All of Patrick's stories were entered into the book without alteration and were usually about current topics of interest. A recent story had included Princess Leia and Luke Skywalker from Star Wars.

Patrick's other interests include junior carpentry and building models. According to his father Patrick has helped him by pulling nails and hammering nails and recently they have both been involved in building a model village. On the other hand the child is not interested in painting; his mother said that he didn't want "to sit still for that long."

As far as travel is concerned Patrick accompanied his parents to Norway for a long summer vacation when he was three years old and goes with them on their skiing trips.

At Christmas, the family has visited relations in Toronto where his parents have taken him to places of interest such as the museum.

Imaginative Play

Patrick's parents noted that he was frequently involved in imaginative play and when adult friends were in the house the child would become absorbed with his play. For some time Patrick had an imaginary brother whom he named Colin, although Colin had disappeared over the past eight or nine months when Patrick was just four.

> I've no idea why he just disappeared. I've never asked Patrick what happened to him. I'm not sure he could remember him. For a long time when it was time to go to bed he would go upstairs holding Colin's hand straight out and stiff -- clutching and keeping his fist closed. If you asked him what he was doing he said he was holding Colin's hand because Colin was afraid to go upstairs by himself. He would cross streets that way as well.
>
> (Mother)

According to the mother Colin talked to Patrick and sometimes she had to set places at the table "when Patrick decided that Colin was really too hungry to eat imaginary food. Patrick wouldn't eat that food; he just wanted the place set for Colin."

More recently Patrick's imaginative play had been centered around characters in Star Wars, particularly Luke Skywalker . His parents reported that he had been playing with an eight year old girl and both children had been creating plays.

> When Polly is here after supper they will close the dividing doors and you'll hear them giggling and whispering. Anyone whose left in the dining room becomes the audience for whatever play they put on. Polly used the piano as the musical accompaniment. The story is very loose. It's not really a traditional story. For a long time being older she directed it but even now he'll fight her and put on his own play.
>
> (Mother)

Patrick has also liked putting on his own puppet plays using dolls or puppets. His mother said that a favorite story in the past had been Peter and the Wolf where he enjoyed imitating the different voices, especially that of the wolf.

The Child's Environment: Physical Layout

Observations of Patrick were conducted in the child's home, a large older home in south-east Edmonton, and also in the child's pre-school. Patrick had his own bedroom on the second floor of the house. Much of his play took place in his room and provided the setting for the majority of the non-spontaneous situations. Occasionally Patrick played in the main living and dining room on the ground floor.

Patrick's bedroom was large with toys and books strewn across the floor. The most important piece of furniture was his bunk bed which had been constructed by his father. Underneath the raised bed with its bunk ladder was a space where Patrick retired with his books and toys. A curtain ran across the front of this small play area. Other furniture in the room consisted of a small chest of drawers and a number of chairs. Travel posters decorated the wall by Patrick's bed and a wolf marionette hung on the same wall. The single bedroom window looked out onto the backyard.

The family's main living room was of traditional design with a sliding door separating the living room from the dining area. The front room contained a piano and a record player on which Patrick played some of his favorite records.

Patrick's pre-school was also large and spacious with its own separate gym. As very few children came to the home during the course of the study, the investigator made three separate visits to the school to observe Patrick during spontaneous situations. A large part of the afternoons was spent in the gymnasium where the children played with pedal cars, large blocks, balls and other small gym apparatus. The other rooms in the school were reserved for painting, story-telling and quiet games.

The Distribution of the Child's Activities According to Province

Category 110: Oral Story Re-telling

Patrick's retellings of stories were quite numerous and varied. They ranged from a description of an adventure of 'The Incredible Hulk', a television series monster, to retellings of the traditional tale, The Little Red Hen. For the most part, the stories were either based on television shows or had been heard at his pre-school. On one occasion he told his father about the story of Treasure Island, after seeing a live theatre presentation, and at another time he told a year old child the story of Goldilocks and the Three Bears.

The complete list of Patrick's oral retelling activities is as follows,

Goldilocks and the Three Bears
The "reading" of a reading primer
The Incredible Hulk
Wonderwoman
Batman
Goldilocks and the Three Bears (started)
Goldilocks and the Three Bears (concluded)
The Little Red Hen (started)
The Little Red Hen (continued)
The Little Red Hen (concluded)
Ricki-Ticki-Tavi
Treasure Island
The Little Red Hen (started)
The Little Red Hen (continued)
The Little Red Hen (concluded)

Patrick tended to repeat stories and would also interrupt a story to perform another activity. Being a very active child he appeared to find some difficulty in sustaining a story he had just started. In addition, he preferred to integrate songs with the stories similar to the radio programs his mother broadcast each week. Indeed a large majority of his activities appeared to be heavily influenced by his mother's occupation as a radio reporter. The distribution of oral story re-tellings is shown on Table 49.

Table 49

The Distribution of Activities According to Province: Oral Story Re-telling

Category No.	Province Description	Frequency of Activity
111	Traditional stories based largely on oral culture such as fairy tales and folk tales	Nine
112	Contemporary stories drawn from current children's books	Two
113	Media stories emanating from television and phonograph records *inter alia*	Three
114	'Reading': the 'reading' of familiar books in which the child pretends to perform the act of reading	One
115	Jokes: the re-telling of jokes previously heard by the child	Nil

Category 120: Creative Story-telling

Patrick's creative story-telling largely arose out of his direct or vicarious experiences and at times he extemporized on familiar tales such as The Little Red Hen or Ricki-Ticki-Tavi. On three occasions he embarked on a factual narrative and then changed to fiction thus providing an interesting blend of fact and fantasy. The following topics comprise Patrick's creative story-telling during the study.

A visit to the museum
A visit to the museum (repeated)
A ride on an elephant in Tivoli Gardens
Batman at pre-school
Mr. Bun the baker
The rattlesnake and the mongoose
The rattlesnake and the mongoose (concluded)
A visit to the theater to see Treasure Island

The distribution of creative stories according to the categories of analysis in that province is shown in Table 50.

Category 130: Imaginative Play

Apart from the province of discursive language, imaginative play accounted for the greatest number of activities undertaken by Patrick during the course of the study. His imaginative play either involved having dialogues with imaginary persons and his dolls or role-playing. Many of the characters who featured in his play were drawn from television: the "super heroes" Patrick called them. Frequently he would turn away from the investigator shouting "Bye

Table 50

The Distribution of Activities According to Province: Creative Story-telling

Category No.	Province Description	Frequency of Activity
121	Factual narrative in which the child recalls past experiences	One
122	Fictional narrative	Four
123	The blending of fact and fiction in the narrative	Three
124	Jokes: the telling of those created by the child	Nil

Lukie," most probably a reference to Luke Skywalker, the hero of Star Wars. After Patrick had seen the Walt Disney film Pete's Dragon he changed his message to "Bye Pete."

A battered girl doll was one of his constant companions and changed from Wendy (in Peter Pan) to Princess Leia (from Star Wars) and finally to Norah (in Pete's Dragon) during the course of the observation sessions. On one occasion, at the beginning of an observation session, the investigator inquired how 'Princess Leia' was faring. Patrick was quite abrupt in his reply that the doll was Norah; Leia had been seemingly forgotten.

Patrick's imaginative play was so prevalent in all his different activities that there was an assumption the investigator would be a full participant in the play. Patrick's mother felt that the boy looked on his imaginative play as a series of projects in which it was natural to include those who could assist him in completing a project. Therefore when Patrick built his traps for catching leprachauns he expected her to supply him with paper cups and buy a thimble. At school other children assisted him in laying the traps in the snow.

The complete list of activities in the field of imaginative play are as follows,

Three pieces of dialogue with imaginary foes
   during a war
Four dialogues with his dolls
Six dialogues with imaginary companions
   including Princess Leia and Spiderman

Nineteen instances of role-playing
Three occasions when Patrick presented his
puppet plays
Two imaginative play activities involving
descriptive narrative language

Table 51 gives the distribution of imaginative play activities according to the differing categories of analysis in this province.

Category 140: Verse Recitation and Singing

Patrick had a large repertoire of songs, chants and jingles which he sang frequently. Apart from the songs he had learnt at school and the jingles he had heard on television, he was a devoted fan of the folk-singer Raffi whom he had been to see at a concert for children. Raffi's songs were played on the record player and repeated by Patrick. In addition Patrick enjoyed singing songs he considered a little risqué and were obviously learnt from children at school. His mother reported that he and his friends would sing these songs in the back of the car to and from the school.

The following instances of verse recitation and singing were noted by the investigator during the course of the study,

Patrick sang the following titles,

Bells of Christmas (twice)
Here comes Santa Clause (three times)
Puff the Magic Dragon (once)
Clementine (once)

Table 51

The Distribution of Activities According to Province: Imaginative Play

Category No.	Province Description	Frequency of Activity
131	Play centered around traditional story themes and traditional story characters	Nil
132	Play centered around contemporary story themes and characters	One
133	Play centered on media experiences (e.g. television, theater, records, etc.)	Ten
134	Play which involves the creation of the child's own stories	Three
135	Other play activities	Twenty-three

Rudolph the Red Nosed Reindeer (once with
his own additions)
A parody of Jingle Bells (once)
The Man in the Moon (once)
The Muffin Man (once)
Somewhere over the Rainbow (once)
Down by the Bay (twice)
Mummy's Taking me to the Zoo To-morrow
(three times)
The Spiderman Song (five times)
The Mighty Mouse Song (once)
A song about rabbits (once)
A taunting chant (once)

The distribution of instances of verse recitation and singing is given in Table 52.

Category 150: Creative Verse Recitation

No instances of creative verse recitation were identified during the course of the study.

Category 160: Discursive Language

A total of seventy-three instances of discursive language were recorded in both spontaneous and non-spontaneous situations. The two sequences involving story-telling (161) included,

Telling the story of Goldilocks and the Three Bears
Telling the story of The Little Red Hen

There were also two occasions when the child briefly mentioned his creative story-telling (Category 162). These were,

Table 52

The Distribution of Activities According to Province: Verse Recitation and Singing

Category No.	Province Description	Frequency of Activity
141	The recitation, singing or chanting of traditional verse and songs (including nursery rhymes)	Three
142	The recitation, singing or chanting of contemporary verse	Nil
143	The singing of contemporary popular songs	Fifteen
144	The recitation or singing of jingles (television, etc.)	Six
145	The chanting of taunts	One

Two discussions about a story describing the subject's visit to a museum.

Of the eighteen transactional exchanges involving imaginative play (Category 163) the majority concerned planning an elaborate piece of imaginative play in which the investigator participated. In addition Patrick made plans for a puppet show to present to his father and a young child, and he organized an imaginative play activity in his play school.

Occasionally Patrick described to the investigator what was occurring in his imaginary play.

Physical Movement	Language
Patrick leans over the edge of the bed and lying flat on his stomach, calls down.	Patrick: Now...you guys do the war down here very quietly. Um. They could do the war out in the hallway. "You guys do the hall down in the hallway." "O.K." They're not allowed ... (Category No. 135)
	Investigator: Who are you putting outside? Who went outside? Patrick: All of the war people. Investigator: Oh, yeh.
Patrick jumps down from the bed.	Patrick: ...they do better ...war. (Category No. 163)

The complete list of topics discussed in this category of imaginative play discursive language are as follows,

Three discussions about Spiderman and Wonderwoman
One concerning "the war people"
Twelve discussions regarding the performances of a puppet play and a drama entitled "Spiderman and the Rhino."
Two involving role-playing Spiderman at the pre-school

In the category of *discursive language*: *verse recitation and singing* (164) Patrick talked about his songs on ten different occasions. Once he was concerned that a nursery rhyme was too "babyish" for a four year old to sing,

Physical Movement	*Language*
Patrick lies back on his bed.	*Patrick*: Think I could sing a babyish song? *Investigator*: Sure, sure.
Patrick sits up again and looks at the investigator.	*Patrick*: I'd better not. *Investigator*: Why not? *Patrick*: Well its' 'Ring around the Rosie' and its' babyish. *Investigator*: Well it's up to you. If you want to sing it.
Patrick lies back staring at the ceiling.	*Patrick*: Well four year olds don't sing babyish songs.

In addition to the above example the subject discussed,

The Raffi concert once
Singing in his puppet show twice
The introduction of new songs on six different occasions.

The category relating to *media experiences* (165) accounted for eleven examples of discursive language in which Patrick mainly discussed cartoon characters. In order to tell the investigator about these characters Patrick constructed an interview situation in which he suggested questions to the investigator. On one occasion the investigator was told,

> Patrick: Pat, ask me who the strongest man is.
> Investigator: O.K. Who's the strongest man?
> Patrick: (shouts) Superman.
> Investigator: O.K. Why is he the strongest?
> Patrick: 'Cause guards cannot kill him.'
> Investigator: Uh huh.
> Patrick: Only cryptomite kill him, only cryptomite has a very strong lock ...rock...rock.
> Investigator: Uhh.
> Patrick: Yes, rock.
> Investigator: Uh huh. Has anyone tried to kill him with cryptomite?
> Patrick: No; that they don't know.
> (Category No. 165)

Apart from a game devised by Patrick to test the investigator's knowledge of popular Walt Disney films, the ten remaining instances of discursive language concerning media experiences all involved Batman, Wonderwoman, Superman and other similar characers.

Category 166, *discursive language relating to situation*, included fifteen sequences of language. Occasionally Patrick would make his own needs apparent through his dolls or imaginary companions. In the following example Patrick is playing with his Spiderman and Bert dolls,

Physical Movement	Language
Patrick reaches for Bert and kneels up.	Patrick: No maybe, Spiderman can come below too, that's real.

Patrick sits Bert on the floor with its back to the box and its legs outstretched. Patrick reaches for Spiderman and places him beside Bert. Patrick bends down to Spiderman and then straightens up and stands up.	"I want my food" (high pitch voice). "Stop it Spiderman, it's not even lunchtime." Urr He said "I want my..I want my food..my lunch. And I told him its not even lunchtime." "Well it is lunch." (High voice) It's not really.

(Category No. 133)

Patrick turns away from the investigator and rushes to the door. Patrick goes downstairs.	I got to go downstairs for a minute, just to ask for a glass of milk. Investigator: O.K. right. Patrick: Dad. Father: Yeh. Patrick: Can I have a glass of milk.

(Category No. 166)

Patrick's parents observed similar instances of imaginative play or questioning in which the child made his feelings known to them. On one occasion Patrick asked his parents "Do worms have penises?" They asked him, "Why?" and the boy said, "They don't have hands either do they?" His mother said that from these two questions they were able to deduce he needed to use the bathroom and didn't want to go by himself.

Other examples of discursive language relating to situation included,

Discussing his "deputy sheriff's" hat
Talking about his favorite toys
Looking for mislaid books (twice)
Discussing babies voices (twice)
Comments on a young friend (twice)

Making a mask
Discussing a Tivoli poster (twice)
The puppet show (twice)
Talking about a picture.

The remaining category, other discussion topics (167) covered a varied range of topics including questions about God, imagination and the moon. Once when Patrick had been demonstrating a game to the investigator, he deliberately altered the rules so that he would win.

Physical Movement	Language
Patrick takes pegs out of the board at random.	Investigator: Would I be allowed to cheat? Patrick: No Investigator: Why not? Patrick: Because I'm the owner of it. I make the decisions.

(Category No. 167)

Other instances of discursive language in this category include,

Questions about God, Canada and the moon
Asking questions
The giving of Valentine cards
Nicknames
Reading books
Watching television
Reactions to masks (twice) and making a mask (once)
Discussing the telling of stories (twice)
Discussing a young child
Recalling a holidway in Norway
Imagination

The distribution of discursive language activities is given in Table 53 followed by a comparison of the total number of activities according to province in Table 54.

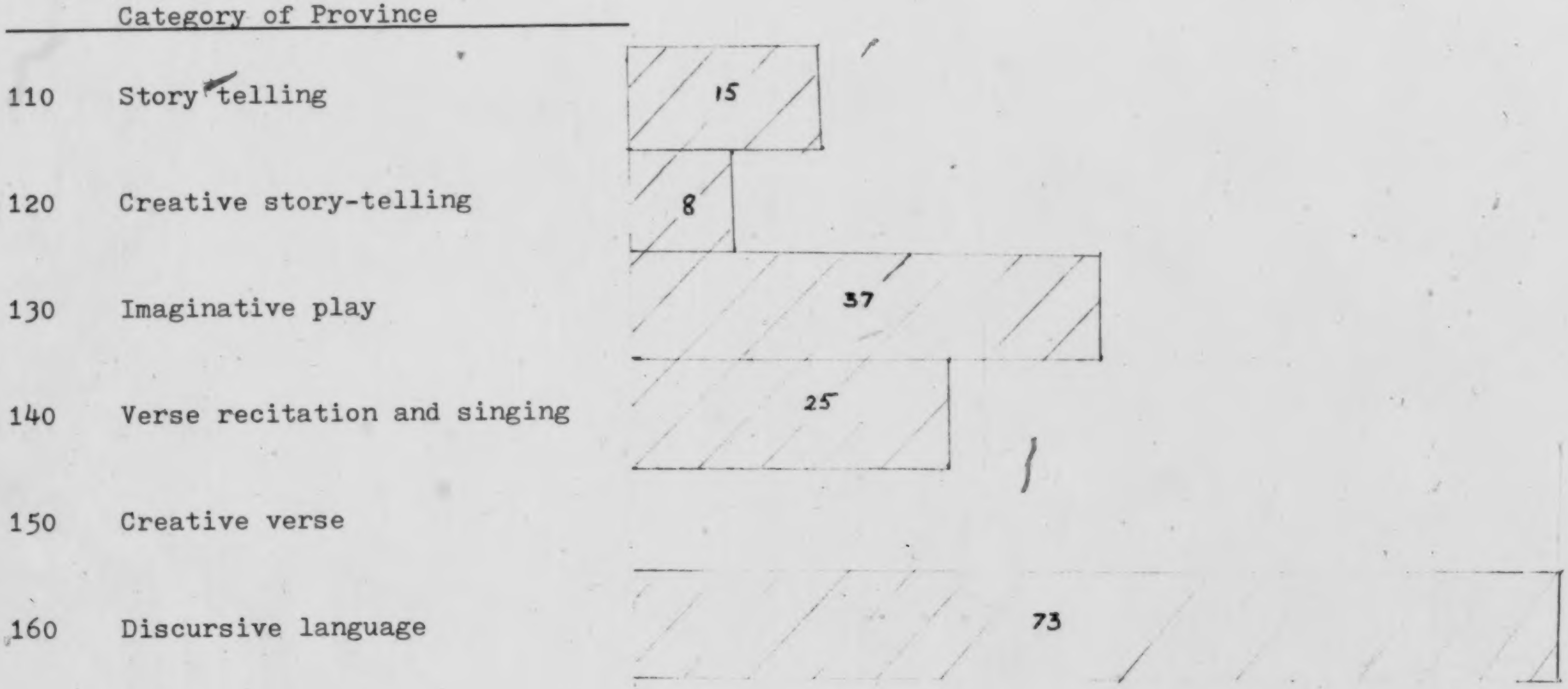
Table 53

The Distribution of Activities According to Province: Discursive Language

Category No.	Province Description	Frequency of Activity
161	Story-telling topics	Two
162	Creative story topics	Two
163	Imaginative play topics	Eighteen
164	Verse recitation/singing and creative verse topics	Ten
165	Media experiences	Eleven
166	Language relating to situation	Fifteen
167	Other discussion topics	Fifteen

Table 54

Patrick: A Comparison of the Total Number of Activities According to Province



Scale 1 centimetre = 5 activities

The Distribution of Provinces According to Situation

During the course of the observations made of Patrick the boy was involved in one hundred and fifty-eight different activities. These consisted of,

Fifteen in the area of oral story re-telling
Eight in creative story-telling
Thirty-seven in the province of imaginative play
Twenty-five in the recitation of verse and singing
None were recorded in creative verse
Seventy-three in the province of discursive language

In the province of oral story re-telling, Patrick told eleven of his stories in spontaneous situations while only four occurred in non-spontaneous situations. In contrast there was an even balance between creative stories told in both types of situation: four in non-spontaneous situations and four in spontaneous situations. Of the thirty-seven instances of imaginative play the majority, twenty-eight, occurred in non-spontaneous situations while in the province of verse recitation and singing seventeen activities took place in non-spontaneous situations and ten in spontaneous situations.

No creative verse was observed in either kind of situation and in the province of discursive language sixty activities occurred in non-spontaneous situations with only thirteen falling in spontaneous situations.

The problems faced by the investigator in making systematic observations of Patrick in spontaneous situations are reflected in the above figures. During the course of the study Patrick's mother fell ill and despite the co-operation of both parents the opportunities to observe the child in company with his mother were curtailed. On the other hand Patrick was observed in company with his father. Another problem which presented itself during the course of the observations in the home setting and school environment was Patrick's mobility. At times it was not possible to tape-record his language because he would dart from one room to another. Therefore the investigator relied on handwritten notes in these circumstances.

Whether Patrick was observed in non-spontaneous or spontaneous situations he assumed the leadership role controlling the other participants and initiating his own activities. From the moment the investigator arrived in a non-spontaneous situation, Patrick decided which activities he would be engaged in throughout the observation period. The same was true for spontaneous situations both at home and school. On one occasion the investigator brought some glove puppets in order to stimulate creative story-telling but Patrick refused to see them. At the same time he quite spontaneously suggested that he would tell the investigator a story.

In company with other children Patrick would organize play activities irrespective of what plans other adults had made for them. An example of this occurred at the pre-school when the children were supposed to be painting,

> Colleen, Scott and Patrick are sitting around the table by the wall. Patrick gets up and walks around to Colleen.
>
> Patrick: "I am at work you see, I have difficult work."
>
> Patrick stands by Colleen and looks at the two other children. Patrick turns to Scott.
>
> Patrick: I'm complaining to you about Spiderman, right?"
>
> Patrick starts jumping up and down behind Scott.
>
> Patrick: "You don't like me when I'm Spiderman. I have my costume when I'm Spiderman."
>
> Scott turns in his seat and looks at Patrick.
>
> Scott: "You have your costume on when you're catching people."
>
> Patrick goes and sits down in his chair and leans across the table.
>
> Patrick: "I have my costume on when I'm spinning my web. I just took off my suit and there's my coat."
>
> Patrick breaks off and runs three paces from the table behind Scott, swivels round and starts pulling an imaginary cloak from his pocket.
>
> Patrick: "I take my costume out of my pocket."
>
> Patrick jumps across the room; arms and legs bent in a frog-like position. Shouts "Spiderman". He runs to Scott at the table and asks,
>
> Patrick: "How about being Lightning Man?"
>
> The teacher enters, takes in the situation and directs the boy's attention to the table where some cards are laid ready for a game. Patrick climbs on the table and crawls across it.

A similar situation occurred when Patrick was in company with the investigator at the child's home. On the instructions of Patrick the investigator had just completed making a Spiderman mask and a rhino mask out of brown paper bags.

Physical Movement	Language
Patrick jumps up, puts his mask on and runs out of the room.	Patrick: There...put on my mask...I'll surprise Dad...going to be great. (he goes downstairs)
Patrick returns after a three minute pause.	
Investigator has the other mask on his knee. He cuts out square eyes and a square nose. He lifts up the mask and puts it on his head.	Investigator: There we go. Now look. Patrick: Ohhhh. (extended cry) You be the Rhino and I be Spiderman. Investigator: Mm?
Patrick jumps up and runs a few paces away, turns back.	Patrick: From here on you be the Rhino and I'll be Spiderman. Spiderman versus the Rhino.
Investigator takes off his mask.	Investigator: Yeh, that's good: that's very good. Patrick: We'll play that with our masks on.

(Category No. 165)

Patrick's parents reported that the boy had been fascinated by the exercise of power. According to his mother he seemed to be particularly angry at his parents' power over him,

> Patrick: Well, mom, you can't come up here and boss me as I can be boss of my bed and you can't be boss here.

Patrick's father also observed that the child had been asking who was "the boss" of Canada. After a long involved discussion they had settled for a compromise between the Canadian prime minister and the Alberta premier.

The control exercised by the subject in both spontaneous and non-spontaneous situations posed a special problem for the investigator. Occasionally the boy would play with his parents belongings and climb on pieces of furniture such as the piano which were normally "off-limits" to him. The investigator's role as participant observer required him to allow the spontaneous flow of activities although at times he found it necessary to direct the child's attention to other pursuits.

For the most part, non-spontaneous situations were conducted in the boy's bedroom where the focal point of his play was the bunk-bed. Although he was an active child who was constantly taking up new activities Patrick became tired very quickly and would retire to his bed. During these moments he either sang or told stories. In contrast to his more boisterous imaginative play he remained very still on those occasions when he sang, pulling the bed covers around his shoulders.

The distribution of provinces according to spontaneous and non-spontaneous situations is given in Table 55.

Table 55

The Distribution of Provinces According to Spontaneous and Non-spontaneous Situations

	Category	Spontaneous Situations	Non-spontaneous Situations	Totals
110	Story-telling	11	4	15
120	Creative story-telling	4	4	8
130	Imaginative play	4	33	37
140	Verse recitation and singing	8	17	25
150	Creative verse	-	-	-
160	Discursive language	13	60	73

The Distribution of Provinces According to the Dimensions of Situational Constraint in Spontaneous Situations

Category 110: Oral Story Re-telling

Eleven instances of oral story re-telling were noted during spontaneous situations. On occasion, Patrick's parents baby-sat a year old child and once Patrick told him the story of Goldilocks. While the little boy crawled around Patrick's bedroom investigating the various toys lying there, the subject sat on his bunk bed not looking at either the child or the investigator.

Physical Movement	Language
Patrick sits on the bed, cross-legged. He looks away from Kevin and the investigator. Meanwhile Kevin plays on the floor lifting and examining different toys. He becomes interested in a toy walkie-talkie.	Patrick: Kevin...once upon a time there were three bears in bear country.. momma bear...a poppa bear and a small bear...one day ...one day...they went out for a walk to let their porridge cool...while they were out for their walk Goldilocks came along... she went in the house... and then she saw porridge. She like porridge. Not only that but she was hungry. She tried poppa's; it was too hot. She tried momma's; nah, it was too cold. She tried baby bear's; just right and ate it all up. Then she looked around... there were three chairs; a big chair, a little chair and a medium sized chair. First she tried the big, then she tried the little. The big one was too hard, the little one was too

lumpy but the...(the)
little one broke when she
sat down on it. Then she
felt very sad. Then she
went upstairs and lay down
to sleep. 'Bye Pete.

Patrick looks down
at Kevin.

(Category No. 111)

Patrick's other stories were told to his father and were largely part of a pot-pourri of stories, songs and jingles presented in the dining room. At times father's help was needed when Patrick forgot the place he had reached in the story,

Patrick: (sings) Spiderman, Spiderman, friendly
neighborhood Spiderman.
Spin your web anytime,
Oh yeh here comes the Spiderman.

(Category No. 144)

(speaks) Where were we?
(raises voice) Where were we?

Father: We were just where the three barnyard
animals had refused to cut the wheat
so she did it herself.

(Category No. 161)

Patrick: Alright, so she took a big crot from
in from the hammer (laughs) from the
farmer's barn, very carefully so he
won't wake up, chopped the wheat down.

(Category No. 111)

A description of oral story re-tellings according to the dimensions of situational constraint is given in Table 56.

Table 56

A Description of Oral Story Re-tellings in Spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Re-telling of *Goldilocks and the Three Bears*	Individual communication; presence of partner; communication in contact, one-way flow of communication	Subject to child audience	Child's bedroom	Spontaneous; initiated by subject	Verbal
Re-telling of *The Little Red Hen*	Individual communication; presence of partner; communication in contact, two-way flow of communication	Subject to trusted adult (father)	Family living room	Spontaneous; initiated by subject	Verbal

Category 120: Creative Story-telling

Only four instances of creative story-telling were recorded during spontaneous situations and these were all told to Patrick's father. As in the preceding section, the stories tended to be integrated with other activities such as singing and imaginative play. Patrick appeared to find difficulty in sustaining the development of a story and would frequently break off to talk to imaginary friends. During a lengthy account of his visit to the theatre to see the play, Treasure Island, Patrick launched into a dialogue regarding piracy with an imaginary person.

Patrick: ...all actors except Long John Silver and the other pirates asked me some questions; they did not ask me any questions but the boy and Mister Gunn did. He asked Mister Gunn asked me, "Where's my fishie?" and then "moo", "neigh." And we all said, "neigh" (laughs) moo, moo. Have you seen my fishie. Moo, moo, neigh, neigh (laughs) Oh you have have you? Well, wait a minute.
(makes motorcycle noise) Oh my arm.
(makes backfire noise) I'd better turn it off (laughs).

(Category No. 123)

Father: What was the other question you were asked?

Patrick: No, you go out and say, "Would you?"
I want Patrick to answer the first question.
"Would you?"
"No, I'd not go skin-diving because of pirates."
No.

(Category No. 135)

The preceding story is described in terms of the dimensions of situational constraint in Table 57.

Category 130: Imaginative Play

Apart from the imaginative play activities observed in Patrick's school, the child also created a puppet show for his father and baby Kevin. The investigator was given precise instructions about his role which consisted of remaining hidden under the bunk-bed and humming a musical accompaniment. The main show took place on Patrick's bed with a cast of the child's dolls.

Physical Movement	Language
Patrick from underneath the bed covers.	Patrick: Sit down, dad. Father: Oh O.K. Patrick: There's a chair. Investigator: Oh I'm going to introduce it. Patrick: Yeh, you're going to introduce into the microphone. Investigator: The Fireman's Magic Show.
Patrick calls from underneath the covers. He plays out the puppet show. All that is visible are movements under the covers.	Patrick: Hi..Hi there. Hi (laughs) Hello. Hi you guys well um I'm going to be.. I'll tell you something now ... Oh can I have a peanut? (laughs) You just had breakfast... you big ham.
Patrick emerges from underneath the covers.	Well you guys, first... just to show you who is this. Father: Oh look it's Patrick doing this puppet show, look Kevin.

(Category No. 135)

The remainder of the show largely consisted of Patrick

Table 57

A Description of Creative Story-telling in a Spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Description of visit to the stage performance of Treasure Island	Individual communication; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (father)	Family living room	Non-spontaneous; father initiated	Verbal

talking to Kevin and his father in turn and finally admitting that it was difficult to perform as he had no firemen. So a compromise was made and the play became The Indian Magic Show.

Physical Movement	Language
Patrick continues throwing dolls around his bed. He stands up.	Patrick: What the...we change the name to the Indian's Magic Show... I have an Indian hat. .... And there'll be real live Indians in there...and I'll be one of them. Well there Indians. Father: Yes.
Patrick continues to search around and finally produces a headband which he places on his head.	Patrick: And I'm..do you mind if I pretend I'm a girl? Father: No problems. Patrick: Girl Indians..do have..feathers in their hair. Well boy Indians do too.

(Category No. 163)

During the second show for his father and Kevin Patrick banged a drum on top of his bed while the investigator played a slide whistle under the bed and read some poetry and a story selected by the subject.

A description of these activities is given in Table 58.

Category 140: Verse Recitation and Singing

Of the eight occasions when Patrick sang songs in spontaneous situations by far the most popular choice was the Spiderman jingle which he sang at home and at school

Table 58

Descriptions of Imaginative Play in Spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Subject's puppet play presentation The Fireman's Magic Show	Mass communication; presence of partner; communication at a distance; one-way flow of communication	Subject to adult child audience	Subject's bedroom	Spontaneous; initiated by subject	Verbal
Subject's puppet play presentation (concluded)	Individual communication; presence of partner; communication in contact; two-way flow of communication	Subject to adult child audience	Subject's bedroom	Spontaneous; initiated by subject	Verbal/non verbal

constantly. On occasions he might recall a more traditional jingle such as The Muffin Man which he sang to his father when he was narrating The Little Red Hen.

Father: So the little red hen cut the wheat
for herself.

Patrick: Ur. Let me think ... ow ow.
(sings) Yes know the muffin man,
the muffin man, the muffin man?
Do you know (coughs) the muffin man?
He lives in Drury Lane, oh.

(Category No. 141)

Bye Mo Bye Mighty Mouse

(Category No. 135)

Now where was I?

When Patrick sang songs he had heard at the folk-singer Raffi's concert he added sound effects,

Oh, look at all the lions roaming all about.
Ra-ah (roars)
Look at all the lions roaming all about.
Ra-ah (roars)

(Category No. 143)

A description of these examples of verse recitation and singing is given on Table 59.

Category 150: Creative Verse

No activities in this province were observed during the observation sessions in spontaneous situations.

Table 59

Descriptions of Verse Recitation and Singing in Spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Singing of The Muffin Man	Individual communication; presence of partner; communication in contact; one-way flow of communication	Subject to father	Family living room	Spontaneous activity; initiated by subject	Verbal
Singing of We're Going to the Zoo	Individual communication; presence of partner; communication in contact; one-way flow of communication	Subject to father	Family living room	Spontaneous activity; initiated by subject	Verbal

Category 160: Discursive Language

On thirteen occasions Patrick engaged in discursive language with either his father, his peers or his young baby friend, Kevin. At pre-school Patrick tended to dominate situations as in the following example while the teacher was playing picture bingo with the children,

> The teacher stands at the end of the table. Nine children including Patrick stand around the table. Patrick is close to Scott and shares his Bingo card. The teacher turns away to sort the cards. Scott and Patrick climb on the bookshelf. Another boy on the other side of the table climbs on a chair and shouts, "I'm the tallest." Patrick yells back, "I'm the tallest."
>
> Patrick: "We're not going to use the ______"
>
> Teacher: (interrupting) "Patrick, what did I say?"
>
> Patrick still stands on the first shelf of the bookcase, leans across the table and looks at the cards. The teacher holds up the first picture card. Patrick's hand shoots up immediately. He shouts, "Mine." The teacher calls out, "Teddy Bear." Patrick shouts back, "Teddy Bear."
> Several more cards are called. Patrick crawls around the table top studying the cards but is unsuccessful. After five more cards are called, he thumps the table with his hand and shouts,
>
> "We're getting ripped."
>
> Patrick straightens up on the bookshelf and looks towards the teacher. Patrick scratches the back of his head.
>
> He shouts again, "We're out of Bingo, us?"
> As another card is given to a child he shouts, "Eeech."

When Patrick talked to Kevin, the baby, at home he adopted a much more gentle tone of voice which was close to being patronizing,

> Patrick: Kevin, how's Gus? (Kevin's cat) (laughs) How's Gus? (laughs) How's Gus? Kevin...Kevin how's Gus (laughs)? He really don't know. I think he's going to be a quiet baby today. (laughs) He really don't know. I think he's going to be a quiet baby today. (laughs)
>
> (Category No. 167)

The preceding activities are described in terms of the dimensions of situational constraint in Table 60.

The Distribution of Provinces According to the Dimensions of Situational Constraint: Non-spontaneous Situations

Category 110: Oral Story Re-telling

Of the four stories Patrick told in the investigator's presence during non-spontaneous situations, three were based on television experiences and were told quite informally in response to questions from the investigator. When asked to describe "The Hulk" (a television series), Patrick replied,

> He's green and he has a colored tape to keep his shoulders _______. And the first time I watched the show a man wanted to drive over a woman and he scared the woman 'cus she knew their secret.
>
> Investigator: The Hulk can change into a monster?
>
> Patrick: (shouts) No, no, no, no, no. Hulk was the good guy. He saved the lady from being droven over. Get it?
>
> Investigator: Yes.

Table 60

Descriptions of Discursive Language in Spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Discussion regarding the playing of a game	Individual and mass communication; presence of partner; communication in contact; two-way flow of communication	Subject to peers and adult	School	Non-spontaneous; initiated by teacher	Verbal/non verbal
Dialogue with younger child	Individual communication; presence of partner; communication in contact; one-way flow of communication	Subject to younger child	Subject's bedroom	Spontaneous; initiated by subject	Verbal

Patrick: And he threw the car into a stream. He did. And the driver couldn't get out (laughs). And he got all splattered with mud too. And that's was a good punishment. Anyway it got upside down in the stream. All the tires got flat. (laughs) They were all dead.

Investigator: They were all dead were they?

Patrick: Yeh, and the gas run out of the tank the murderer looked out and all tires, he saw he was in the stream sideways. (laughs)

(Category No. 113)

A somewhat different type of story re-telling took place when Patrick wished to demonstrate his reading prowess to the investigator,

Physical Movement	Language
Patrick gets up and picks up a book which he then quickly discards. Patrick then goes to the space underneath his bunk bed and starts searching around inside.	Patrick: I'd rather read... read a bit of this. Investigator: O.K. Patrick: I'd rather read... first I can't read you see...I'll look in the bedroom for my easy reading books. Kay? ...(hums to himself) Investigator: Mm?
Patrick emerges and sits down close to the investigator. He opens the book at the first page and reads the title. He reads at random from the subsequent pages and flips over the pages. He closes the book.	Patrick: Just singing to myself...Peter and Jane.. Peter and Jane. Dog. Two. Four. Tie. Stop. Investigator: Mm huh. Patrick: Peter, Jane, dog, three, four, toys, and shop. Peter, Jane. Peter and Jane.

(Category No. 114)

The preceding examples are described in terms of the dimensions of situational constraint in Table 61.

Table 61

Descriptions of Oral Story-telling in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Re-telling of television plot (The Hulk)	Individual communication; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Non-spontaneous; investigator initiated	Verbal
'Reading' of book	Individual communication; presence of partner; communication in contact; one-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous; child initiated	Verbal

Category 120: Creative Story-telling

Patrick told four of his own stories to the investigator during the non-spontaneous situations. All four arose out of on-going activities in which the child was engaged, although on one occasion there was some suggestion by the investigator that Patrick might tell a story. In the following story about his visit to the Toronto museum Patrick abruptly switched from fact to fantasy,

Physical Movement	Language
Patrick sits cross-legged on his bunk bed, staring out at the facing wall. He talks without looking at the investigator.	Patrick: There..'bye Pete. My birthday is . In Toronto my mommy took me to the museum. I saw... um a..a er platypus. I saw rattlesnakes..dead rattlesnakes..when you put your hand near the glass and the sun made...their tails rattled, just like a real rattlesnake. I saw the dinosaurs. There's a little, tiny movie screen that had a movie of the dinosaurs... I went further into the deep dinosaur woods. As I walked I saw a skeleton of the tyrannosaurus-rex. It was dark when I came into the entrance of the cave of tyrannosaurus-rex. I heard a lot and lot of...roars. The dinosaurs were having a party. That's all... they're just...they've just ...they've just having a little argument...Anyway I came in because they invited me to their party... 'bye Lukie. There we go.

(Category No. 123)

When he completed the story the non-spontaneous situation was momentarily interrupted by Patrick's father. On the resumption of the observation session Patrick wished to tell his story again and added two more prehistoric animals to the dinosaur party. In another story about an elephant ride in the Tivoli Gardens, Patrick included characters such as the Roadrunner and Sylvester the Cat.

A description of the above story is given in Table 62.

Category 130: Imaginative Play

Thirty-three instances of imaginative play were identified by the investigator during the course of non-spontaneous situations. At first, during the early observation periods the investigator appeared to be treated as an interested spectator by the child or even as a foil for various imaginative play activities. In this latter case Patrick would choose a favorite doll and invite the investigator to ask it some questions.

Later on, however, the investigator was expected to become a full participant in the child's play activities despite the fact that on one occasion when the investigator played the part of the rhino in Spiderman and the Rhino, Patrick said he found the investigator's rhino mask "too scary."

During an early non-spontaneous situation the child introduced the investigator to some of the articles in his room. The wolf marionette hanging on the wall by Patrick's

Table 62

A Description of Creative Story-telling in a Non-spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Creative story about trip to museum	Individual communication; presence of partner; communication in contact; one-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Child initiated spontaneous activity	Verbal

bed instantly became part of an imaginary play activity involving the investigator,

Physical Movement	Language
Patrick grasps the marionette and dances it on the top of the chest of drawers. He looks down at the marionette as he talks. Investigator hands up imaginary duck and Patrick receives it, hands moving to wolf's mouth.	Patrick: Well...he was stuck. Would you get me a duck? Will you get me a duck, please? Investigator: O.K. I'll get you a duck...Here's a duck.
	Patrick: Mno mno mno (eating noises) Now I want a pig. Investigator: Oh, a pig. Patrick: Yeh.
Investigator hands up imaginary pig. Again Patrick receives it and moves hands to wolf's mouth.	Investigator: Well it might be a bit more difficult to find a pig. O.K. I've got a pig over here... He's trying to get away on me. Patrick: Mno mno mno Nyum (eating noises) Oh I'll tell you this is a funny thing... He eats anything including posters.

(Category No. 135)

A description of this activity according to the dimensions of situational constraint is given in Table 63.

Category 140: Verse Recitation and Singing

Of the seventeen instances of songs and jingles Patrick sang in non-spontaneous situations, the majority were self-initiated. Apart from contemporary and traditional songs,

Table 63

A Description of Imaginary Play in a Non-Spontaneous Situation

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Play activity involving wolf marionette	Individual communication; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous activity; child initiated	Verbal/non verbal

Patrick also sang television jingles, parodies of well-known songs and one taunting chant. The chant occurred during an episode of imaginative play while the subject was playing solitaire with the investigator,

Physical Movement	Language
Patrick gets up and starts walking around the bed.	Patrick: All of the other reindeer used to laugh and call him names - rednose (laughs and shouts). They never let poor Rudolph join in any reindeer games.

(Category No. 143)

A description of these instances of verse recitation and song is given in Table 64.

Category 150: Creative Verse

No activities in this province were observed during non-spontaneous situations.

Category 160: Discursive Language

Patrick engaged the investigator in discursive language sixty times during the non-spontaneous situations. The topics of discussion ranged over a very wide area and were often stimulated by the presence of recording equipment which was apparently associated with his mother's occupation of radio reporter.

During one observation session the investigator was cast in the role of interviewer and instructed to ask the subject who was the bravest boy,

Table 64

Description of Verse Recitation and Singing in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Taunting chant	Individual communication; presence of partner; communication in contact; one-way flow of communication	Child in presence of trusted adult (investigator)	Child's bedroom	Spontantous activity; child initiated	Verbal
Singing of popular Christmas song	Individual communication; presence of partner; communication in contact	Child to trusted adult (investgator)	Child's bedroom	Spontaneous activity; child initiated	Verbal

Physical Movement	Language
Patrick walks across to his bed.	Patrick: Now, ask who's the bravest boy. Investigator: Right. O.K. The bravest boy? Patrick: Wonder, boy wonder, Robin.
	....
Patrick walks around the room. He stops by the door, turns around and looks straight at the investigator.	Investigator: Who do you think is the nicest? Patrick: No, I'd rather you asked me who was the bravest car? Investigator: O.K. Who's the bravest car?
Patrick picks up a stick and hits the top of his bed with it. Patrick continues to hit the bed with the stick as he slowly walks along the side of the bed.	Patrick: Wonderbug. Wonderbug's Wonderwoman's car. Investigator: Uh huh. Why is it the bravest? Patrick: Because it goes so fast and chases people and then Wonderwoman jumps on them and then Boy Wonder asks Batman for the bat, bat, the bat boomerang and he ties them up.

(Category No. 165)

The interview continued with the investigator being asked to inquire who were "the meanest", "the strongest" and the "fastest guys."

On another occasion Patrick planned "a movie presentation" of the Spiderman and the rhino. After casting the investigator as the rhino and himself as Spiderman, the subject outlined his plans,

Physical Movement	Language
	Patrick: Well I'll...I'll get the real start. We don't...we can put our masks...you can put your mask up in here and I'll put mine up in my bed.

Patrick crawls up onto the bed from inside his den. Patrick sits on the edge of the bed and looks down at the investigator.	Investigator: You'll put yours there. O.K. Patrick: We have to get refreshed. This is just a movie, you know. Because we have to get refreshed...movie. The rhino blasts into things.
Patrick jumps down from his bed.	Investigator: O.K. Patrick: And he breaks them all. Investigator: Yes. Patrick: And he gets things he needs from in the things.
Patrick stands by the den.	When you get in the rhino mask, you get in the rhino office.

(Category No. 163)

It soon transpired that Patrick's perception of making a film consisted of playing one's part and then retiring to the bathroom to get "refreshed" while the other person was playing his part. If one returned from the bathroom too early then that person became the audience until the other wanted to be "refreshed." Towards the end of the film-making Patrick asked the investigator to remove his mask as he found it "a bit too scary."

Patrick enjoyed competitive games and devised new games to play with the investigator. On one occasion he held a viewmaster to his eyes and asked the investigator to guess what film he was describing,

Physical Movement	Language
The investigator and Patrick sit opposite each other.	Patrick: Now we'll try another one...a rabbit and a deer and some trees

Patrick sits with the viewmaster in his hands. He clicks the pictures.	covered with snow... a rabbit and a deer. The rabbit, I mean the deer fell down and then it's trying to help him get up. Investigator: Mm huh.
Patrick keeps looking at the picture. Patrick lowers the viewmaster.	Patrick: Can you guess what film I'm watching? Investigator: What from these, from that? Patrick: Yeh. Investigator: Is it Bambi?
Patrick snatches out the film and throws it on the ground.	Patrick: How did you guess? (laughs) Bambi.

(Category No. 165)

Other instances of descriptive language occurred in discursive language activities although at times the child digressed into fantasy,

Physical Movement	Language
Patrick jumps and then goes to the poster on the wall beside his bed, points up at the poster and faces the investigator.	Patrick: Well, first of all I'll tell you about Tivoli. This is a poster of Tivoli.. it's a poster of Tivoli and Sylvester.

(Category No. 166)

Investigator: Where's Tivoli?
Patrick: Oh at a place in Denmark.
Investigator: Mm huh.
Patrick: Oh, a giant park.
Investigator: Is it?
Patrick: Yeh.
Investigator: You went there, did you?
Patrick: Yeh, it's a park you see.

(Category No. 167)

Patrick jumps up and down as he speaks. Then he walks up and down by the wall, smiling as he continues to talk.	Patrick: And you know what it is? Tweetie, Sylvester, Roadrunner and sly coyote.. ride on the elephant ride. I went on one and my dad went on the elephant ride.

(Category No. 123)

The examples of discursive language quoted above are described in terms of the dimensions of situational constraint in Table 65.

The Mean Length of Communication Units According to Speaker Within Differing Provinces and Situations

Tables 66 to 75 illustrate the total number of communication units spoken by all participants within a specific activity. As in the preceding two sections these activities are classified according to province (or type of activity) and situation (spontaneous or non-spontaneous). Thus in Table 66, the mean length and total number of communication units according to speaker: oral story-telling in spontaneous situations, the total amount of communication units uttered by Patrick in province eight is twenty-nine while his father's amount to eleven. The mean length of Patrick's communication unit within that specific province is 5.79 words while the father's is 4.10.

In addition, the lowest and highest mean lengths of communication unit are recorded separately for each

Table 65

Description of Discursive Language in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Discussion about T.V. super-heroes	Individual; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous activity; child initiated	Verbal
Planning a movie presentation	Individual, presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous activity; child initiated	Verbal/non verbal
Child devises game	Individual; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous activity; child initiated	Verbal
Child describes visit to Tivoli Gardens	Individual; presence of partner, communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous activity; child initiated	Verbal/non verbal

Table 66

The Mean Length and Total Number of Communication Units According to Speaker:

Oral Story-telling in Spontaneous Situations

Province	Patrick: Total Number	Father: Total Number	Patrick: Mean Length	Father: Mean Length
1	24	-	6.58	-
2	8	-	9.63	-
3	19	-	5.68	-
4	24	-	8.33	-
5	16	-	8.56	-
6	8	-	7.25	-
7	13	-	9.00	-
8	29	11	5.79	4.10
9	30	6	6.43	4.17
10	16	3	7.69	4.67
11	11	3	5.73	4.67

Total Number of Provinces: 11

Province of Oral Story-telling	Patrick: Mean Length of Communication Unit	Father: Mean Length of Communication Unit
Lowest mean length of communication unit	5.68	4.17
Highest mean length of communication unit	9.63	4.10
Average mean length of communication unit	7.33	4.60

Total 67

The Mean Length and Total Number of Communication Units According to Speaker:

Oral Story-telling in Non-spontaneous Situations

Province	Patrick: Total Number	Father: Total Number	Patrick: Mean Length	Father: Mean Length
1	11	1	2.55	1.00
2	9	12	4.22	3.42
3	9	3	8.00	5.60
4	9	5	6.44	5.60

Total Number of Provinces: 4

Province of Oral Story-telling	Patrick: Mean Length of Communication Unit	Investigation: Mean Length of Communication Unit
Lowest mean length of communication unit	2.55	1.00
Highest mean length of communication unit	8.00	5.60
Average mean length of communication unit	5.30	3.09

Table 68

The Mean Length and Total Number of Communication Units According to Speaker:

Creative Story-telling in Spontaneous Situations

Province	Patrick: Total Number	Father: Total Number	Patrick: Mean Length	Father: Mean Length
1	4	-	7.25	-
2	9	3	6.67	3.33
3	3	1	7.00	8.00
4	15	-	7.53	-

Total Number of Provinces: 4

Province of Creative Story-telling	Patrick: Mean Length of Communication Unit	Father: Mean Length of Communication Unit
Lowest mean length of communication unit	6.67	3.33
Highest mean length of communication unit	7.53	8.00
Average mean length of communication unit	7.11	5.67

Table 69

The Mean Length and Total Number of Communication Units According to Speaker: Creative Story-telling in Non-spontaneous Situations

Province	Patrick: Total Number	Investigator: Total Number	Father: Total Number	Patrick: Mean Length	Investigator: Mean Length	Father: Mean Length
1	25	1	-	6.24	4.00	-
2	18	-	2	6.39	-	3.00
3	37	10	-	5.51	4.80	-
4	25	6	-	7.40	3.50	-

Total Number of Provinces: 4

Province of Creative Story-telling	Patrick: Mean Length	Investigator: Mean Length	Father: Mean Length
Lowest mean length of communication unit	5.51	3.50	3.00
High~~est~~ mean length of communication unit	7.40	4.80	3.00
Average mean length of communication unit	6.39	4.10	3.00

Table 70

The Mean Length and Total Number of Communication Units According to Speaker: Imaginative Play in Spontaneous Situations

Province	Patrick: Total Number	Investigator: Total Number	Father: Total Number	Patrick: Mean Length	Investigator: Mean Length	Father: Mean Length
1	14	2	-	3.36	5.00	-
2	5	14	2	3.60	4.14	3.50
3	11	-	1	4.00	-	8.00
4.	2	-	-	2.50	-	-

Total Number of Provinces: 4

Province of Imaginative Play	Patrick: Mean Length	Investigator: Mean Length	Father: Mean Length
Lowest mean length of communication unit	2.50	4.14	3.50
Highest mean length of communication unit	4.00	5.00	8.00
Average mean length of communication unit	3.36	4.57	5.75

Table 71

The Mean Length and Total Number of Communication Units According to Speaker: Imaginative Play in Non-spontaneous Situations

Province	Patrick: Total Number	Investigator: Total Number	Father: Total Number	Patrick: Mean Length	Investigator: Mean Length	Father: Mean Length
1	31	15	-	4.97	4.67	-
2	45	27	-	4.31	3.26	-
3	43	27	-	5.54	3.04	-
4	4	-	-	5.25	-	-
5	25	1	-	4.48	1.00	-
6	10	5	-	5.10	2.80	-
7	8	4	-	6.00	1.75	-
8	47	19	-	4.98	3.95	-
9	10	1	-	3.60	1.00	-
10	6	9	-	4.33	5.22	-
11	18	6	-	5.72	5.67	-
12	10	-	1	6.70	-	1.00
13	2	4	-	7.50	3.75	-
14	8	7	-	5.50	2.14	-
15	5	-	-	5.80	-	-
16	4	4	-	5.25	4.00	-
17	14	7	-	5.07	3.43	-
18	3	2	-	6.67	1.00	-
19	9	3	-	6.89	1.67	-
20	5	1	-	4.00	5.00	-
21	18	12	-	4.39	5.67	-
22	4	-	-	2.75	-	-
23	17	15	-	5.29	3.47	-
24	8	14	-	6.25	4.71	-
25	4	-	-	4.00	-	-
26	5	2	-	2.00	2.50	-
27	13	5	-	5.92	5.80	-
28	13	10	-	4.69	3.80	-
29	4	2	-	3.75	5.00	-
30	10	6	-	4.50	2.33	-
31	7	-	-	1.29	-	-
32	2	-	-	2.00	-	-
33	8	1	-	7.25	2.00	-

Total Number of Provinces: 33

Province of Imaginative Play	Patrick: Mean Length	Investigator: Mean Length	Father: Mean Length
Lowest mean length of communication unit	1.29	1.00	1.00
Highest mean length of communication unit	7.50	5.80	1.00
Average mean length of communication unit	4.90	3.41	1.00

Table 72

The Mean Length and Total Number of Communication Units According to Speaker:

Verse Recitation in Spontaneous Situations

Province	Patrick: Total Number	Patrick: Mean Length
1	4	10.25
2	7	4.29
3	32	5.78
4	4	4.50
5	4	4.00
6	3	4.33
7	4	5.25
8	5	4.40

Total Number of Province: 8

Province of Verse Recitation	Patrick: Mean Length
Lowest mean length of communication unit	4.00
Highest mean length of communication unit	10.25
Average mean length of communication unit	5.35

Table 73

The Mean Length and Total Number of Communication Units According to Speaker:

Verse Recitations in Non-spontaneous Situations

Province	Patrick: Total Number	Investigator: Total Number	Patrick: Mean Length	Investigator: Mean Length
1	2	-	2.50	-
2	23	1	3.35	4.00
3	1	-	4.00	-
4	6	-	4.67	-
5	34	-	6.32	-
6	2	-	4.00	-
7	2	-	3.50	-
8	9	-	2.78	-
9	12	1	4.08	2.00
10	10	-	3.70	-
11	8	-	5.75	-
12	10	-	4.60	-
13	8	-	3.00	-
14	12	-	4.33	-
15	19	1	3.53	6.00
16	12	-	8.08	-
17	25	2	5.56	4.50

Total Number of Provinces: 17

Province of Verse Recitation	Patrick: Mean Length of Communication Unit	Investigator: Mean Length of Communication Unit
Lowest mean length of communication unit	2.50	2.00
Highest mean length of communication unit	8.08	6.00
Average mean length of communication unit	4.34	4.13

Table 74

The Mean Length and Total Number of Communication Units According to Speaker: Discursive Language in Spontaneous Situations

Province	Patrick: Total Number	Investigator: Total Number	Father: Total Number	Patrick: Mean Length	Investigator: Mean Length	Father: Mean Length
1	6	1	4	6.50	2.00	3.00
2	1	4	-	1.00	8.75	-
3	1	-	3	1.00	-	3.67
4	12	1	-	3.58	5.00	-
5	13	-	2	3.69	-	7.50
6	6	-	-	3.00	-	-
7	18	1	8	5.50	2.00	3.63
8	3	2	4	5.33	5.00	8.25
9	36	7	13	4.67	4.14	4.08
10	19	2	11	7.26	9.00	3.64
11	6	9	6	6.33	6.56	5.67
12	3	-	1	7.33	-	1.00
13	2	-	2	3.00	-	9.50

Total Number of Provinces: 13

Province of Discursive Language	Patrick: Mean Length	Investigator: Mean Length	Father: Mean Length
Lowest mean length of communication unit	1.00	2.00	1.00
Highest mean length of communication unit	7.33	9.00	9.50
Average mean length of communication unit	4.48	5.31	4.99

Table 75

The Mean Length and Total Number of Communication Units According to Speaker: Discursive Language in Non-spontaneous Situations

Province	Patrick: Total Number	Investigator: Total Number	Patrick: Mean Length	Investigator: Mean Length
1	1	2	7.00	7.50
2	2	7	7.50	4.70
3	3	9	4.30	6.20
4	5	3	2.80	3.67
5	21	21	4.10	3.14
6	4	4	4.25	4.25
7	6	11	5.17	4.00
8	13	10	5.23	3.80
9	9	3	3.67	4.00
10	15	12	3.27	5.67
11	4	7	3.00	3.14
12	5	7	2.00	4.57
13	2	3	1.50	3.67
14	6	7	3.50	3.00
15	1	-	2.00	-
16	9	6	3.33	4.17
17	5	6	6.20	2.83
18	9	9	4.00	3.44
19	13	5	4.54	2.60
20	7	6	5.14	7.00
21	4	5	3.25	2.60
22	4	4	4.75	3.00
23	3	5	2.00	6.40
24	3	4	2.67	2.75
25	3	8	3.67	4.38
26	9	9	3.56	4.78
27	4	-	2.75	-
28	5	5	6.20	2.40
29	4	7	2.00	5.00
30	7	8	4.29	5.00
31	17	13	4.41	2.08
32	7	2	6.57	2.50
33	15	18	5.33	3.22
34	8	12	6.75	3.00
35	6	7	4.67	3.86
36	10	14	6.40	4.21
37	11	8	6.55	7.00
38	7	5	5.43	4.40
39	8	7	3.38	5.86
40	7	2	4.57	1.00
41	3	-	7.33	-
42	4	4	3.00	2.50
43	2	4	4.00	9.75
44	48	54	5.40	4.19
45	25	20	3.76	3.25
46	2	2	5.50	6.50
47	90	74	4.86	4.68
48	2	1	7.50	7.00
49	18	11	5.61	4.36
50	5	1	5.00	5.00
51	11	9	5.46	2.11
52	11	9	3.36	4.56
53	11	9	4.27	3.00
54	38	26	4.53	3.35
55	21	20	2.71	4.15
56	19	17	3.16	3.41
57	4	5	3.50	2.20
58	8	8	4.13	5.25
59	5	6	5.00	1.50
60	15	8	5.20	4.38

Total Number of Provinces: 60

Province of Discursive Language	Patrick: Mean Length of Communication Unit	Investigation: Mean Length of Communication Unit
Lowest mean length of communication unit	1.50	1.00
Highest mean length of communication unit	7.50	9.75
Average mean length of communication unit	4.42	4.14

participant along with the average mean length of all communication units in that province. Thus Table 66 reveals that the province of oral story re-telling in spontaneous situations accounted for the highest average mean length of communication unit in Patrick's language production throughout the study while the province of imaginative play in spontaneous situations shows the lowest average mean length of communication unit in any province (see Table 70).

The tables also demonstrate that Patrick's oral story-telling and creative story-telling in both types of situation have relatively higher average mean lengths of communication unit when compared to other provinces. In addition, Patrick had higher average mean lengths of communication unit than other participants in all provinces other than imaginative play and discursive language observed in spontaneous situations.

The Distribution of Thematic Elements According to Province and Spontaneous Situation

The procedure used for the identification of thematic and stylistic features in the subject's language is the same as that followed for the first subject, Emily. The horizontal columns in Table 76 represent those categories of analysis identified previously as thematic elements. The single occurrence of any one of these elements in a specific province is recorded in the appropriate box. Therefore the

Table 76

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Format

	Category	Province				
		110 Story-telling (n=11)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=4)	140 Verse Recitation (n=8)	150 Creative Verse (n=0)
211	Formal oral narrative to an audience	8	-	-	-	-
212	Informal oral narrative to an audience	4	1	-	-	-
213	Dramatic dialogue	3	1	1	-	-
214	Theatrical presentation to an audience	-	-	1	-	-
215	Formal verse/song recitation to an audience	-	-	-	8	-
216	Informal verse/song recitation to an audience	-	-	-	-	-

number 8 recorded for the province of oral story-telling against Category 211 indicates that of the 11 instances of oral story-telling observed in spontaneous situations (n=11) 8 included formal narrative to an audience.

In the event a thematic element might occur more than once during an activity only one instance was noted in the analysis of the data. Therefore the number 3 in Category 113, dramatic dialogue, indicates that of the 11 occurrences of oral story-telling observed in spontaneous situations, a total of 3 activities included dramatic dialogue features.

The distribution of format features set forth in Table 76, suggests that Patrick had a strong sense of audience in his performance of stories and songs. This appeared to be partly influenced by his father who occasionally asked the child what he would like to include in his performance. If Patrick was requested to tell his father a story he would often punctuate his stories with favorite songs. On occasion he would also switch from a formal mode of expression to a more informal one,

> Patrick: Once upon a time there was a little
> red hen hen. She lives in a farm-
> yard with a cat, a rat and a pig.
> Once she found some seeds in a seat
> and a cat and a pig and a rat.
> "Who will help me plant this wheat?"
> "Not I," said the cat.
> No, I want you to help me with this.
> I wanna ask you guys as kids and
> I'm the teacher.
>
> (Category No. 111)

Although his story re-telling of Goldilocks and the Three Bears quoted in entirety on pages 216 to 217, bore many of the features of a traditional European tale, Patrick incorporated some which appeared to be rooted in North American culture,

> Once upon a time there was three bears in bear country ... momma bear ... a poppa bear and a small bear.
>
> (Category No. 111)

In contrast to this re-telling of Goldilocks in which there was no dialogue, Patrick's other version of the same story told to his father was much more faithful to the popular, more common re-telling including the words "somebody's been eating my porridge" and "someone's been sitting in my chair."

Apart from some occasional humming and chanting of the 'Spiderman' song, Patrick's singing of favorite songs was quite formally presented. Each song was usually preceded by a statement such as, "Now I'm going to do some of my music."

Table 77 indicates that Patrick did not include character description in his stories, apparently preferring to concentrate on the general plot development. On the other hand he mimicked the little red hen planting her grains of wheat,

Table 77

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Characterization and Character Description

		Province				
	Category	110 Story-telling (n=11)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=4)	140 Verse Recitation (n=8)	150 Creative Verse (n=0)
221	Traditional story characters	10	-	-	-	-
222	Contemporary storybook characters	-	1	-	-	-
223	Popular media characters	1	-	-	-	-
224	Characters based on personal experience	-	-	-	-	-
225	(In family circle) Characters based on personal experience	-	3	1	-	-
226.1	(Outside family circle) Child's personal involvement - high status	-	-	-	-	-
226.2	Child's personal involvements - low status	-	-	-	-	-
227	Self-created characters	-	-	-	-	-
231	Physical appearance of characters noted	-	-	-	-	-
232	Personal attire/possessions described	-	-	-	-	-
233	Characters skills and talents	2	1	-	-	-
234	Character traits and behavioral characteristics	-	-	-	-	-
235	Names characters or uses character's name	1	-	-	-	-
236	Describes or mimics attributes	1	-	-	-	-
237	Notes character's occupation or role	-	-	-	-	-

Patrick: So she dug a hole with her beak.
Pttt pttt.

Father: Digging a hole with your beak.

Patrick: Yeh.

Father: Do it again.

Patrick: Pttt pttt.

Father: Very good.

(Category No. 111)

Despite the fact Patrick was able to repeat traditional tales at length he frequently failed to resolve a problem in the plot and did not provide a climax to the story. This may have occurred as a result of his constant interruptions of stories to sing snatches from popular songs. However, even in his creative stories, which were mainly told in non-spontaneous situations, Patrick appeared to find difficulty in making satisfactory conclusions. After having described his visit to the theatre to see Treasure Island, Patrick was asked by his father,

Father: How did the play end?

Patrick: They bowed.

Father: Oh, but what happened right before they bowed, I mean how did the story end?

Patrick: Oh, how did the story end? Well the pirates got killed all of them.

Father: Oh dear.

Patrick: Long John Silver got thrown overboard to sharks.

(Category No. 161)

Patrick's use of structure is illustrated in Table 78, while Table 79 indicates that he made little use of literary conventions with regard to the human element during spontaneous situations. The one instance recorded occurred during his role-taking of Spiderman at his pre-school. Similarly Table 80 reveals that Patrick rarely included anthropomorphic creatures in the spontaneous situation activities apart from those characters in The Little Red Hen and Goldilocks and the Three Bears. However he did include an animal hero in his re-telling of Ricki-Ticki-Tavi. The mongoose "could kill any kind of snake he wanted to kill any snake ... that ... was ... enemy to someone else" (Patrick).

In the same story Patrick described how a bird was crying because a rattlesnake had eaten her baby. The rattlesnake soon became a cobra, and the mongoose,

> ... fighted it and he fought it and then then went back and had his nap but first caught a cobra's eggs and ate it up 'cus he liked cobra's eggs. They were his favorite food.
>
> (Category No. 111)

Besides Patrick's two references to death in Ricki-Ticki-Tavi and Treasure Island, he also used the punishment theme in his stories. During the second re-telling of The Little Red Hen, the subject included himself and Pete from Pete's Dragon as recipients of the little red hen's gift of wheat,

Table 78

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Structure

		Province				
	Category	110 Story-telling (n=11)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=4)	140 Verse Recitiation (n=8)	150 Creative Verse (n=0)
241	Uses introductory title or message	3	-	-	5	-
242	Describes the setting	4	-	-	-	-
243	Establishes the mood	-	-	-	-	-
244	Describes the initial situation	6	-	-	-	-
245	Describes the complication and/or development of the plot	7	-	-	[illegible]	-
246	Shows some form of resolution	4	-	-	-	-
247	Describes the climax	2	-	-	-	-
248	Makes concluding statement	-	-	-	-	-

Table 79

Distribution of Thematic Elements According to Province and Spontaneous Situation

Literary Conventions - the Human Element

		Province				
	Category	110 Story-Telling (n=11)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=4)	140 Verse Recitation (n=8)	150 Creative Verse (n=0)
251	Protagonist hero with super human powers	-	-	1	-	-
252	Protagonist villain with super human powers	-	-	-	-	-
253	Protagonist heroine with super human powers	-	-	-	-	-
254	Antagonist villainess with super human powers	-	-	-	-	-
255	Protagonist hero	-	-	-	-	-
256	Antagonist villain	-	-	-	-	-
257	Protagonist heroine	-	-	-	-	-
258	Antagonist villainess	-	-	-	-	-
259.1	Agent with magic powers	-	-	-	-	-
259.2	Agent without magic powers	-	-	-	-	-

Patrick: Well he made it into bread and then she
sai__ and then she brought it back and
said,

"Who will help me eat the wheat?"
"I will," said the cat.
"I will," said the rat.
"I will," said the pig.
"No, you won't, you did not help me do
any of my chores so I will will Patrick
and Pete 'cus they helped."

(Category No. 111)

Table 81 illustrates the distribution of domestic family themes and more universal themes according to province and spontaneous situation.

The Distribution of Thematic Elements According to Province and Non-spontaneous Situation

In contrast to spontaneous situations where Patrick was mainly observed making formal presentations of story and song to an audience, Table 82 indicates that there was a degree of informality in similar language activities during non-spontaneous situations. Therefore during his description of a visit to Tivoli Gardens and a ride on a carousel Patrick employed colloquialisms and was constantly on the move running around and jumping up and down,

Physical Movement	Language
Patrick jumps up and down as he speaks. Then he walks up and down by the wall, smiling as he continues to talk.	Patrick: Yeh, it's a park you see and you know what it is? Tweetie, Sylvester, Roadrunner and sly coyote ...ride on the elephant ride.

Table 80

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Literary Conventions - Anthropomorphism

		Province				
	Category	110 Story-Telling (n=11)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=4)	140 Verse Recitation (n=8)	150 Creative Verse (n=0)
261	Anthropomorphic hero (animal)	1	-	-	-	-
262	Anthropomorphic heroine (animal)	2	-	-	-	-
263	Anthropomorphic villain (animal)	-	-	-	-	-
264	Anthropomorphic villaness (animal)	-	-	-	-	-
265	Anthropomorphic hero (machine)	-	-	-	-	-
266	Anthropomorphic heroine (machine)	-	-	-	-	-
267	Anthropomorphic villain (machine)	-	-	-	-	-
268	Anthropomorphic villainess (machine)	-	-	-	-	-

Table 81

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Literary Conventions - the Domestic Family Themes and Extra-familial Universal Themes

		Province				
	Category	110 Story-Telling (n=11)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=4)	140 Verse Recitation (n=8)	150 Creative Verse (n=0)
271	Deserted/rejected and absconding children or animals	-	-	-	-	-
272	Family rivalries and jealousies	-	-	-	-	-
273	Family life situations	-	-	-	-	-
274	Threats to family security	-	-	-	-	-
275	Love between humans, love between animals	-	-	-	-	-
276	Birth in the family	-	-	-	-	-
277	Marriage	-	-	-	-	-
278	Death in the family	1	-	-	-	-
281	The quest and/or picaresque journey	1	-	-	-	-
282	Magic object/talisman	-	-	-	-	-
283	Violence/the punishment of evil	3	1	-	-	-
284	The reward of good behavior	-	-	-	-	-
285	Death	1	-	-	-	-
286	Magic transformations	-	-	-	-	-
287	Symbolic use of numbers	-	-	-	-	-
288	Disasters	-	-	-	-	-

Table 82

Distribution of Thematic Elements According to Province and Non-spontaneous Situation: Format

	Category	110 Story-Telling (n=4)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=33)	140 Verse Recitation (n=17)	150 Creative Verse (n=0)
		Province				
211	Formal oral narrative to an audience	1	1	-	-	-
212	Informal oral narrative to an audience	-	2	6	-	-
213	Dramatic dialogue	-	-	13	-	-
214	Theatrical presentation to an audience	-	-	2	-	-
215	Formal verse/song recitation to audience	-	-	-	11	-
216	Informal verse/song recitation to audience	-	-	-	6	-

Patrick crosses the room back to the poster, stays there looking at the investigator.	I went on..me and my dad went on the elephant ride... it was really good. We there was seat belts and Tweetie was in the elephant with me and my dad and mom. And I'll tell you something I could boss it around, only me. Only me and Tweetie could boss it around.

(Category No. 123)

The one instance of creative story-telling told in a formal manner was that of the visit to the museum quoted in full on page 231. Here Patrick sat on his bunk bed scarcely moving throughout the story and making no reference to his audience, i.e. the investigator.

During his imaginative play Patrick occasionally used an informal narrative mode to describe to the investigator what was happening,

Physical Movement	Language
Patrick gropes around in play area underneath his bed and emerges with a "Bert" and a "Spiderman" doll.	Patrick: One's Bert, which is funny..which is..which like to be serious and the other man's Spiderman which is serious. Investigator: Uh huh.
Patrick approaches investigator and sits down by upturned cardboard box. Patrick drops Bert on the floor and adjust Spiderman's legs to a sitting position.	Patrick: Ohhh...Spiderman..to-tup; ti-tup dooo you go sit down. He's sitting down. Ka ha.. that's it..Remember oh that's it..how about this ...yeh..that's better. Spiderman's sitting like that and Bert as usual is going to sit like he usually does..well maybe he could just sit about down below.

(Category No. 133)

On occasion Patrick would take the role of a favorite television hero and use the informal narrative mode to describe the character's adventures to the investigator. During one of these episodes Patrick played his favorite hero Spiderman and described what he considered to be his most dangerous adventure,

Physical Movement	Language
Patrick sits back on his heels and holds up the Spiderman doll, looking at the investigator as he talks.	Patrick: Well my favorite adventure is ... the Rhino. Investigator: Can you tell us something about it? Patrick: Yeh, well he was trying to..he was busting into things...but do you know..the way I caught him? Investigator: No. Patrick: I put some pepper on my web and then he charged throughout the pepper he got all stuck on his ems...horns all stuck on and then the ______ (indistinguishable) began to fall down and he began to sneeze and then his cave fell down on him.

(Category No. 133)

Table 83 indicates that in addition to role-taking, Patrick took a high-status role in his imaginative play. In the following extract the child was collecting all his dolls on his bed and talking to them,

Physical Movement	Language
Patrick leans back on his bed. The investigator holds up a naked boy doll.	Patrick: The boy's Michael. "Michael, want some covers?" (low pitched voice) "Sure, I wanted to come downstairs."

Table 83

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Characterization and Character Description

		Province				
	Category	110 Story-telling (n=4)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=33)	140 Verse Recitation (n-17)	150 Creative Verse (n=0)
221	Traditional story characters	-	-	-	-	-
222	Contemporary storybook characters	1	1	-	-	-
223	Popular media characters	-	2	15	-	-
224	Characters based on personal experience (within family circle)	-	-	-	-	-
225	Characters based on personal experience (outside family circle)	-	3	1	-	-
226.1	Child's personal involvement; high status	-	3	5	-	-
226.2	Child's personal involvement; low status	-	-	-	-	-
227	Self created characters	-	-	-	-	-
231	Physical appearance of a character noted	-	1	-	-	-
232	Personal/attire possessions described	-	-	-	-	-
233	Characters skills and talents	-	1	-	-	-
234	Character traits (e.g. cruelty) or behavioral characteristics noted	-	-	2	-	-
235	Names character or uses the character's name	1	2	7	-	-
236	Describes or mimics character's attributes (e.g. barks like a dog)	-	-	-	-	-
237	Notes character's occupation or role	-	-	-	-	-

Patrick takes it and lies him on the bed by his pillow.	"There Michael you'll have to be very quiet." (to investigator) Mind putting some books across there so Wonderwoman doesn't fall out?

(Category No. 135)

For the most part Patrick's imaginative play revolved around television heroes and heroines. Michael, the boy doll in the preceding extract, was named after Wendy's brother in Peter Pan which the subject had seen on television. Other characters however belonged in the cartoon culture of Saturday morning television. Besides Spiderman and Wonderwoman Patrick mentioned Batman, Robin, the Joker, Lightning Man and a host of others. Table 84 shows that Patrick introduced crisis situations into his imaginative play and many of these situations were based on television or film shows. While role-playing Pete, from the film of Pete's Dragon, Patrick described how the "frightful doctor" was going to turn Elliott the dragon into medicine.

Physical Movement	Language
Patrick looks down at the cardboard model of Pete turning it over in his hands.	Patrick: Kill him and then rip him up and then..put him in stuff to make him all mushy and stiff.

However, as in his stories Patrick did not include any conclusion or climax in this imaginative play episode,

Table 84

Distribution of Thematic Elements According to Province and Non-spontaneous Situation: Structure

	Category	110 Story-telling (n=4)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=33)	140 Verse Recitiation (n=17)	150 Creative Verse (n=0)
241	Uses introductory title or message	-	-	-	7	-
242	Describes the setting	-	2	1	-	-
243	Establishes the mood	-	-	-	-	-
244	Describes initial situation	-	1	3	-	-
245	Describes the complication and/or the development of the plot	-	2	4	-	-
246	Shows some form of resolution	-	-	2	-	-
247	Describes the climax	-	-	-	-	-
248	Makes a concluding statement	-	1	-	-	-

Physical Movement	Language
Patrick's eyes grow wider as he speaks.	Patrick: And then a storm came and in part of it Elliott lit the light in the wick in the lighthouse in the lighthouse (high pitched voice). Listen to the record and then you'll see.

(Category No. 133)

The presence of cartoon "super-heroes" in a range of Patrick's activities is also indicated in Tables 85 and 86. On one occasion he told the investigator what would happen if Batman accompanied him to school,

> ..he would sweep all the papers and all the kids would laugh and then they and all the kids would laugh and then they and he would disappear and fly to the gym and open it and then we would all go rushing in even if it not gym time. And then I could go aargh (tractor noise) round with the tractor and Karen. Karen could do that too.

(Category No. 122)

Patrick also felt that Electrawoman would be of help at school because,

> then when bad things came to our school ... she could make lightning like the count. And then we'd have to go home in our raincoats when it was really sunny day and then we'd laugh. She would too ... and Batman, Batman, Batman. Tell you why I'd want Batman so he could teach me how to catch the Pegwood ... He's a villain and the Moonman, and the Joker. All those villains. Lightning Man ... now.

(Category No. 122)

The more violent themes usually found in television

Table 85

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Literary Conventions - the Human Element

		Province				
	Category	110 Story-telling (n=4)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=33)	140 Verse Recitation (n=17)	150 Creative Verse (n=0)
251	Protagonist hero with super human powers	2	1	8	-	-
252	Antagonist villain with super human powers	-	1	2	-	-
253	Protagonist heroine with super human powers	1	1	2	-	-
254	Antagonist heroine with super human powers	-	-	1	-	-
255	Protagonist hero	1	-	1	-	-
256	Antagonist villain	-	-	1	-	-
257	Protagonist heroine	-	-	-	-	-
258	Antagonist villainess	1	-	-	-	-
259.1	Agent with magic powers	-	-	-	-	-
259.2	Agent without magic powers	-	-	-	-	-

Table 86

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Literary Conventions - Anthropomorphism

		Province				
	Category	110 Story-telling (n=4)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=33)	140 Verse Recitation (n=17)	150 Creative Verse (n=0)
261	Anthropomorphic hero (animal)	1	-	1	-	-
262	Anthropomorphic heroine (animal)	-	-	1	-	-
263	Anthropomorphic villain (animal)	-	-	-	-	-
264	Anthropomorphic villainess (animal)	-	-	-	-	-
265	Anthropomorphic hero (machine)	-	-	-	-	-
266	Anthropomorphic heroine (machine)	-	-	-	-	-
267	Anthropomorphic villain (machine)	-	-	-	-	-
268	Anthropomorphic villainess (machine)	-	-	-	-	-

cartoon shows were also evident in Patrick's story-telling and imaginative play. In a creative story about a rattlesnake the mongoose "whammed" it with his tail, in *Rhino and the Spiderman* the rhino "blasts" into the train and Spiderman is knocked out and the investigator is given frequent instructions about foiling "the war people,"

Physical Movement	Language
Investigator enters the room. Patrick looks out of the window.	Investigator: Can I come in? Patrick: Yeh. Investigator: O.K. Bullets aren't flying?
Patrick looks toward investigator.	Patrick: Yeh, the bullets are flying..were the bullets flying everywhere? Did one hit you in the back? Investigator: Well I just checked it on my way in.
Patrick moves towards the investigator picking his way through toys strewn on the floor.	Patrick: Well, I'll tell you something. If it goes sideways when it hit you it won't kill you. It will just give you an itch. Investigator: Oh I see.
Investigator bends down and picks up a book from the floor.	Patrick: Or one that goes the point...forcing towards you. Then you die...the point O.K. see.

(Category No. 135)

Patrick also referred to the punishment of misdeeds during his play; on one occasion the doll Ernie was "grounded" for "banging" on the door and "damaging it a lot."

The various themes in Patrick's stories and imaginative play are set forth in Table 87.

Table 87

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Literary Conventions - the Domestic Family Themes and Extra-familial Universal Themes

		Province				
	Category	110 Story-telling (n=4)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=33)	140 Verse Recitation (n=17)	150 Creative Verse (n=0)
271	Deserted/rejected and absconding children or animals	-	-	1	-	-
272	Family rivalries and jealousies	-	-	-	-	-
273	Family life situations	-	-	1	-	-
274	Threats to family security	-	-	-	-	-
275	Love between humans, love between animals	-	-	-	-	-
276	Birth in the family	-	-	-	-	-
277	Marriage	-	-	-	-	-
278	Death in the family	-	-	-	-	-
281	The quest and/or picaresque journey	-	1	-	-	-
282	Magic object/talisman	-	-	-	-	-
283	Violence/the punishment of evil	-	1	8	-	-
284	The reward of good behavior	-	-	-	-	-
285	Death	-	-	-	-	-
286	Magic transformations	-	1	-	-	-
287	Symbolic use of numbers	-	-	-	-	-

The Distribution of Stylistic Features According to Province and Situation

Phonostylistic Choice

Tables 88 and 89 show the distribution of phonostylistic features which occurred in provinces observed both in spontaneous and non-spontaneous situations. As in the preceding description of _thematic elements_ the vertical columns in the tables depict the total number of activities in any one province while the horizontal columns represent the various categories of analysis already identified as phonostylistic features in Chapter IV. The single occurrence of any one of these features in an activity is recorded in the appropriate column. In the event that a phonostylistic feature might occur more than once during an activity only one instance was recorded in the analysis of the data.

A comparison of Tables 88 and 89 reveals that there was a more varied distribution of phonostylistic features in Patrick's language activities during non-spontaneous situations. In addition to mimicking Spiderman and other characters in his imaginative play, Patrick gave his perceptions of a dragon cry ("ugg ug hg pap, ugg"), and diving ("whoosh") and a tractor ("aargh"). To emphasize a word or a phrase he often raised his voice when announcing a story,

Investigator: I haven't heard about that one.

Table 88

Distribution of Stylistic Features According to Province and Spontaneous Situation:

Phonostylistics

		Province					
	Category	110 Story-telling (n=11)	120 Creative Story-telling (n=4)	130 Imaginative Play (n=4)	140 Verse Recitation (n=8)	150 Creative Verse (n=0)	160 Discursive Language (n=13)
311	Formal exaggerated	7	1	-	-	-	-
312	Formal recitation	-	-	-	-	-	-
313	Formal singing	-	-	-	4	-	-
314	Rhythmic language: chant and repetition	-	-	-	2	-	-
321	Mimicry of voices and animal cries	2	-	-	-	-	-
322	Range of voices: low pitch/high pitch	-	-	-	-	-	-
323	Whisper	-	1	-	2	-	-
324	Laugh	2	2	-	-	-	-
325	Cry	-	-	-	-	-	-
326	Loudness/softness contrasts	2	-	-	-	-	1
327	Onomatopoeia	1	-	-	-	-	-
328	Alliteration	-	-	-	-	-	-
329	Sound symbolism (e.g. car sounds)	1	1	-	-	-	-

Table 89

Distribution of Stylistic Features According to Province and Non-spontaneous Situation:

Phonostylistics

		Province					
		110	120	130	140	150	160
	Category	Story-telling (n=4)	Creative Story-telling (n=4)	Imaginative Play (n=33)	Verse Recitation (n=17)	Creative Verse (n=0)	Discursive Language (n=60)
311	Formal exaggerated	1	1	-	-	-	-
312	Formal recitation	-	-	-	-	-	-
313	Formal singing	-	-	-	12	-	-
314	Rhythmic language: chant & repetition	-	-	-	3	-	1
321	Mimicry of voices and animal cries	-	1	-	1	-	1
322	Range of voices: low pitch/high pitch	-	1	10	-	-	-
323	Whisper	-	-	-	2	-	-
324	Laugh	-	2	2	2	-	3
325	Cry	-	-	-	-	-	-
326	Loudness/softness contrasts	-	-	5	2	-	7
327	Onomatopoeia	-	-	2	-	-	-
328	Alliteration	-	1	-	-	-	-
329	Sound symbolism (e.g. car sounds)	-	1	5	-	-	4

Patrick: Well, you know, that's what it was ...
"The fire-breathing hippotamus" (loudly)
(Patrick laughs).

(Category No. 165)

During his rendition of the 'Mighty Mouse' signature tune, in a non-spontaneous situation, he yelled the words,

Mouky mouse
Mouky mouse
Mouky mouse
All ... all the fair ... hold ... hold
your horses.
High, high, high.
And hold your family.
Mouky mouse
And now it's time to say goodbye
From all the family.

(Category No. 144)

In contrast Patrick whispered the Spiderman song during a spontaneous situation when his father was present.

Other phonostylistic features in Patrick's language included one example of alliteration ("I went further into the deep dinosaur woods"), onomatopoeic words such as "crunch" and "plop" as well as noises which he incorporated into his play.

Physical Movement	Language
Patrick crawls around the bed.	Patrick: And the other guys are all damaged... and or dead... "It's rhino." "What?" Errr errr (noises) "You okay?" "Or, oh."

(Category No. 135)

Linguistic Choice

Patrick's lexical choices varied according to province. In his imaginative play and story-telling he employed a range of colorful words to create quite striking effects. During his description of Pete's Dragon he explained what occurred when the dragon was invisible,

> Patrick: And he plopped his invisible feet into a sidewalk of fresh cement and smashed a picket fence and then frightened the milkman's horse and knocked over the eggman which was carrying six dozen eggs.
>
> (Category No. 133)

Frequently Patrick's sense of humor appeared to determine his linguistic choices. When telling his father the story of Goldilocks and the Three Bears, Goldilocks "decided to sit down. Crunch crunch, Ooh ooh I got a prickle. I'll go upstairs and rest." When Goldilocks goes upstairs the beds are either "too scratchy" or "too lumpy." On another occasion the subject described a Mr. Small book to the investigator,

> Patrick: ... Then a worm pops up and calls him, "Walter" when his name is really "Hello, Walter." That's what his name is.
>
> Investigator: Is it .. uh huh.
>
> Patrick: He said, "Walter." That's what he said. He said, "Oh Hiya Walter." (laughs) "Hello, Walter." When his name is really Tom.

Patrick's sense of humor was also revealed in his re-telling of The Little Red Hen where he laughingly created the word "crot" and told how the "crot" was taken "from in from the hammer." While the investigator and Patrick were listening to the record of Pete's Dragon, the subject took particular delight in the deliberate linguistic mistakes made by the actors in the recording,

> Patrick: We'll clean Elliott and eat the lamp. (laughs) Did you hear that?
>
> and,
>
> Patrick turns to the investigator and repeats the line from the record, "Can Elliott eat the lamp?" "He said that. He can't even say 'Passamoquoddy.' " Patrick repeats the last sentence in a louder voice, "He can't even say 'Passamoquoddy'." As the song starts on the record, Patrick twirls around again out into the front hall, joining in the chorus.

Patrick's choice of tense was frequently consistent in his oral story re-telling although he appeared to be unable to handle the past tense forms of 'bring' and 'fight'. As has already been noted in the section devoted to communication units, pages 241 to 253, Patrick's communication units in oral story re-telling and creative story-telling tended to be longer than other provinces.

In his description of his visit to a Toronto museum he uses the quite complex sentences,

> There's a little, tiny movie screen that had a movie of the dinosaurs.

> and,
>
> As I walked I saw a skeleton of a tyrannosaurus rex.

At times, however, his sentences were more clipped in style, as perhaps, befitted his very young audience,

> Goldilocks came along. She like porridge. Not only that but she was hungry. She tried poppa's; it was too hot. She tried momma's; nah, it was too cold. She tried baby bear's; just right and ate it all up.

The Distribution of Literary Response Features According to Situation

Throughout the observation sessions conducted by the investigator in spontaneous and non-spontaneous situations, Patrick engaged in a number of transactional exchanges with other persons. These exchanges were exclusive of those provinces involving story re-telling, creative story-telling, creative verse, verse recitation and singing, and imaginative play. They fell within the province of discursive language which included Patrick's discussion of stories he had told, plans for puppet plays and vicarious experience associations as well as simple requests and commands.

Table 90 shows the distribution of literary response features in both spontaneous and non-spontaneous situations. The two instances of moral judgement occurred during conversations about characters in the film Pete's Dragon and the television series The Hardy Brothers. The child

Table 90

Distribution of Literary Response Features

	Category	SPONTANEOUS SITUATIONS 160 Discursive Language	NON-SPONTANEOUS SITUATIONS 160 Discursive Language
411	Moral judgements by the child	-	2
412	Personal identification with characters	-	14
413	Personal identification with literary incidents	-	1
414	Explanation and expansion on literary events	-	1
415	Inferential remarks about literature	-	-
416	Prediction of events in literature	-	-
421	Literary and other vicarious experience associations	-	-
422	Experiential associations expressed (other than literary)	-	-
423	Word association expressed	-	-
424	Reaction to rhyming language	-	-
425	Reaction to sound symbolism	-	-
Metalanguage			
431	Oral story-telling	1	-
432	Dramatic play presentations	3	5
433	Verse recitation and singing	-	2

described the "Gorgons" in Pete's Dragon as "bad guys" while the Hardy brothers were "kind and nice" because everyone survived a plane accident. According to Patrick the brothers "gave everybody a good luck for the plane accident."

On numerous occasions Patrick identified himself with characters in television shows. He told the investigator that he "had live every super hero in the world. Every super hero." In the child's opinion there were a group of "super-friends" including Aquaman, Wonderwoman, Batman and Robin who were the strongest, bravest and fastest people in the world. Spiderman did not belong to the super-heroes although Patrick included him in his special circle of friends along with Aquaman and Wonderwoman,

> Patrick: Because they, I'll tell you why I choose Aquaman because he can swim underneath with whales, blue whales and Wonderwoman.
>
> (Category No. 165)

On one occasion the subject personally identified with an incident in the story of Pete's Dragon in his discursive language when he commented on the dragon's treatment at the hands of the Gorgon family.

Patrick's literary metalanguage was largely confined to discursive language regarding his dramatic play presentations. During the imaginative play sequence in which the child took the role of Spiderman and cast the investigator as the rhino, Patrick planned the show "like a real movie."

Both he and the investigator took "turns to be on the screen" while the other was supposed to withdraw from the bedroom for refreshments in the bathroom. When the investigator returned early on one occasion Patrick said, "Let's pretend you don't see me."

During the puppet presentation to his father and Kevin, Patrick made elaborate arrangements to hide the investigator, who was providing the musical accompaniment, and to provide enough dolls to constitute an audience. He also instructed the investigator to "think of a name for the show" and announced that he "could introduce the show."

According to Patrick stories were associated with Disneyland tales and were "like Captain Baloo and the Three Bears and Pete's Dragon, Star Wars, all those things." On one occasion the subject informed the investigator he could "see a song" although he quickly added, "It's just my imagination." When asked to describe his imagination, Patrick then responded, "That's not a question."

The Place of Stimuli in the Child's Activities

Patrick made most use of his dolls and toys during his imaginative play. Besides the female doll, variously called Wendy, Wonderwoman, Princess Leia and Norah, he made frequent reference to Michael, his boy doll, and "Ricky-Ticky-Tiny," a toy dog. Another toy which received limited attention was a wolf marionette which hung on the bedroom wall

Table 91

Distribution of Stimuli in the Child's Activities According to Province

Category	Province 110 Story-telling (n=15)	120 Creative Story-telling (n=8)	130 Imaginative Play (n=37)	140 Verse Recitation (n=25)	150 Creative Verse (n=0)	160 Discursive Language (n=73)
Toys						
511 Dolls (general)	-	-	1	-	-	-
512 Dolls (story book characters	-	-	-	-	-	1
513 Dolls (popular media characters	-	-	7	-	-	2
514 Animal toys (general)	-	-	-	-	-	1
515 Animal toys (story book characters)	-	-	1	-	-	-
516 Animal toys (popular media characters)	-	-	-	-	-	-
Puppets						
521 Story book characters (human)	-	-	-	-	-	-
522 Popular media characters (human)	-	-	-	-	-	-
523 Story book characters (animals)	-	-	-	-	-	-
524 Popular media characters (animals)	-	-	-	-	-	-
525 Other puppets (human)	-	-	-	-	-	-
526 Other puppets (animals)	-	-	3	-	-	2
527 Stage props and scenery	-	-	1	-	-	-
Other Stimuli						
531 Visual stimuli (T.V., books, pictures)	-	1	6	-	-	4
532 Aural stimuli (tape recordings, records	4	4	3	-	-	1
533 Tactile stimuli (kinaesthetic experience)	-	-	1	-	-	-
534 Olfactory/taste stimuli	-	-	-	-	-	-
535 Other persons (adults/children)	5	3	1	5	-	-

close to Patrick's bed. According to the child the marionette would eat anything including the investigator's socks. On one occasion the wolf had woken up in the night,

> Patrick: I'll tell you what. He woke up in the middle of the night.
>
> Investigator: Did he?
>
> Patrick: Just when he got to bed he woke up.
>
> Investigator: Uh huh, did he wake you up?
>
> Patrick: No. He was very patient.
>
> Investigator: Uh huh.
>
> Patrick: He was very quiet. He didn't wake me up. (Category No. 135)

Apart from the few dolls which occasionally featured in the child's play, Patrick was particularly responsive to other people either as listeners or as an audience. His re-telling of Goldilocks and the Three Bears took place in the presence of Kevin, the younger friend and he appeared to enjoy telling stories and singing songs to his father. The investigator was continually included in imaginative play activities and again acted as audience for the child's songs. Patrick was also apparently fascinated by the recording equipment used in the study. This equipment served as a catalyst for "radio interviews" although it appeared to be forgotten during the puppet play and other dramatic presentations.

Although Patrick did no painting or drawing during the course of the observation sessions, pictures on a poster, a set of Star Wars playing cards and St. Valentine's Day cards, which he had received at school, did provide the stimuli for his imaginary play and one creative story activity.

Parental Observations

During the five week observation period Patrick's parents were asked to take note of the child's various language activities. In addition, the parents observed Patrick's behavior while he was in the presence of the investigator. Reporting the parents' combined observations Patrick's mother said that the investigator was Patrick's friend and,

> "it is a special kind of thing"

as the investigator was not the parents' friend as far as the child was concerned. As the investigator had been visiting the house to see Patrick the mother said that it had been a case of "O.K. Mom, you can talk to so and so this afternoon; (investigator's name) is coming over to see me."

According to the parents the investigator had been accorded a special status as he had allowed free flowing speech without interrupting. In addition the investigator had not interfered with Patrick's patterns of play so "he can turn his volume controls pretty loud and get away with it and not be told off." (Mother) Therefore the mother noted, "he doesn't have to watch what he says in terms of tone of voice. That's quite a difference for Patrick from an adult. He tends to be corrected when he does those things." The mother concluded that she thought Patrick saw the investigator "as one of the gang in the same way as he doesn't alter his voice when he's with other children."

In the province of imaginary play Patrick's mother reported that the child had been waking up recently and saying, "Guess who I'm going to be today?" Usually he said he was either Luke Skywalker, Superman or Spiderman.

After reading him a story about leprechauns, Patrick's mother said that the boy had decided to build a leprechaun trap and discussed various methods of catching one. When a friend of Patrick's mother suggested another method, Patrick replied he would ask a leprechaun how to make a trap. The child's father reported that at school Patrick organized the other children so they would place styrofoam cups in the snow to serve as traps. According to the father Patrick was giving instructions and warning his friends to be careful where they placed their feet in case they actually stepped on a leprechaun.

Finally Patrick decided he would like to be a leprechaun for Hallowe'en as "leprechauns jump up and down really fast and they run around really quickly. I'm so good at that." (Mother)

Patrick's mother made some general comments about his play,

> "To call it imaginary play is really kind of strange, though. I'm not sure; I'm not sure he makes that kind of distinction between what is real and not real. I don't know if it's involving me in imaginary play or really believing in leprechauns. It therefore makes sense to involve your mother as she has got power to be able to do these things like buy ... one of the things in the trap from the story was the silver thimble. Well he knows he can't go to the store. He doesn't even know what a thimble is. So he had to ask me what a thimble is and ask me if we could go buy one and then, "Do you have a jam jar, that's what you're supposed to put the thimble in? Oh great, mum, I'll help you go find it in the basement." It's not so much involving me in his imaginary play as involving me in a project that he believes in. You know; he believes in leprechauns."

In the province of story-telling Patrick made one addition to his storybook which his mother wrote for him. This took place while she was recuperating from her illness. The mother said that usually Patrick started with a story with which he was familiar and then he would change the storyline to include himself as the hero or helper. If there was already a hero Patrick invariably changed the plot and he might omit the more frightening parts. On one occasion he told the story of Peter Pan without the pirates and in Snow White and the Seven Dwarfs he left out the evil queen.

The mother said that Patrick liked to hear stories about when he was a baby. Recently she had been showing him pictures of pets she had had when she was a child. Patrick was fascinated with stories about his parents' childhood but had difficulty in understanding that both parents did not know each other as children.

According to the parents, Patrick had been repeating many of the songs and poems he had learnt at school. However, whereas he danced around the room when a record was playing, there was very little movement attached to the songs he had learnt at school. His mother noted that when Patrick sang songs he had heard at the Raffi concernt there was a "gleeful" look on his face.

During the course of the study Patrick attended the film Pete's Dragon and the stage performance of Treasure Island in addition to the Raffi concert. He had also been watching television quite frequently as the parents had acquired a new television set during the last week of the study. His mother said that he was very much involved in television plays and spoke about his fears. The father claimed that he appeared to enjoy frightening himself.

During a film presentation of The Wizard of Oz at an Edmonton theater Patrick yelled and "growled" at the witch he was so angry with her. His mother said that whenever Dorothy cried so did the child but he slept quite soundly that night.

Patrick's parents were able to assist the investigator by suggesting possible origins of the child's stories, songs and imaginative play. Regarding the story about the Toronto museum quoted in full on page 231 his mother said during their visit to the museum Patrick was intrigued by a display of dead rattlesnakes whose tails rattled when a beam of light shining from the ceiling was broken. He became so excited that whenever a group of children passed he would say, "Come here, do you want to see something?"

Concerning Patrick's story about Tivoli gardens quoted previously on page 262 his father said that both he and the child rode on a painted elephant on a carousel. The carousel was very old with brass rings, mirrors set in the ceiling and a musical accompaniment. According to the father Patrick was captivated by it.

Both parents said they did not approve of guns and when Patrick was given a gun with plastic bullets it had been taken away. His mother said that he had shed "bitter tears." (See the imaginative play episode on page 274).

CHARLOTTE

Linguistic and Experiential Background

Language Acquisition and Language Growth

Regarding Charlotte's early language growth patterns both parents said that she made "a great variety of noises very early on up to about eight months to a year." According to the child's father,

> then she seemed to stop and there was very little in the way of creative words beyond that. It was almost as if she stopped making the noises and started to listen instead and I first really remember her using words which were recognizable to us at around somewhere around the eighteen month stage.

Her father added that Charlotte "could communicate her immediate needs" through one-word holophrases. The mother said that by the age of two in September Charlotte was in a nursery school and using "quite long involved sentences."

> She was two in September and that stage she was saying phrases. Good heavy phrases. They weren't just isolated words. They were connected thoughts and then she went to the nursery school almost immediately because my wife had to start work on September 2. Before Christmas she was making connected sentences with a proper subject, verb, object type of structure all the time.
>
> (Father)

By the age of three the child was asking 'why' questions and both parents reported that the questions covered a variety of topics including ones which "require five paragraphs to explain" (Father). Besides those questions which dealt with sex roles (e.g. "Why do men drive?") Charlotte was intrigued by Bible stories. At age three years three months, around Christmas time her parents reported, she was asking "Why is Jesus up in the sky?"

Her interest in religion was stimulated by the stories she heard from her teacher and the father noted she would look up in the sky on clear sunny days and say, "I can't see God." Charlotte's mother said that she and the child held long discussions concerning God and the creation of babies,

> She'd been told that God made everybody in the world and I was pregnant and this just didn't fit her. She would say things like, "Well, um, you're making the baby but God made you." I'd say, "Well perhaps God made the first people." "Oh yes, Adam and Eve." So she had all this in school and remembered.

While the father was driving Charlotte to and from school during the Christmas season, the child saw nativity scenes at the side of the road. According to her father Charlotte related all the Bible stories she had heard in school while they were travelling; "that was the first time she'd tell a story in sequence again but they were Bible stories" (Father). More recently Charlotte had been attending a pre-school institution "where the teacher told them there was no God. So we haven't heard anything about God, except at Christmas" (Mother).

Another recent feature of Charlotte's language and intellectual development had been the making of tentative generalizations about newly acquired concepts.

> I've noticed now that she has started to formulate rules to herself. She said tonight, "Everything that flies is a bird." Well I said, "I don't think that's rights as an airplane can fly. Don't you mean everything that has feathers?" "No, everything that can fly is a bird." So therefore a penguin isn't a bird." ... She's beginning to make these generalizations. Everything that can do such and such is therefore such and such. "People are not animals," she said tonight.
>
> (Mother)

Topics for this type of discussion usually arose out of picture books or television documentaries, which Charlotte watched with both mother and father. The subject of the burial of the dead particularly intrigued the child although her parents were unable to trace the origin of her questions.

> ...it was just, "Do you bury people standing up or on their heads or lying down?" She got the idea that they can only be vertical in the ground because of the size of the headstone. Therefore it must be vertical because she was convinced that you had to be either on your head or on your feet. I didn't convince her that you could be lying down. She thought there wasn't enough room, and with my parents being here this summer she was very concerned with who buries who.
>
> (Father)

Experiential Background

Charlotte's parents described the child as being very "gregarious," calling adults and children alike by their first names. According to the mother Charlotte had two close friends who often played with her at home. One of these children was only two and a half years while the other was nearly six. Charlotte was described as "mothering" the younger child and saying things to her in "a very concerned tone,"

> You know, as if that's what a mother says, "Are you alright dear?" "Don't trip," and "Will you hurt yourself?" She's like an old hen fussing around.

Charlotte had attended three different nursery schools since the age of two and had made a number of friends at each school. Evidently she had shown little interest in the birth of her younger sister and was much interested in school and dancing classes which she attended each Saturday morning. Although Charlotte was taken to a performance of Spanish dancing and ballet her mother reported that she found difficulty in sustaining her interest although the child talked about the experience later. In contrast, Charlotte enjoyed watching television for a considerable length of time if necessary.

The only other live performances which Charlotte had attended included a half-hour presentation by 'Mr. Dressup' and the appearance of the Moscow State Circus.

Charlotte's parents had been reading bedtime stories to the child regularly every night since she was eighteen months. On an average night either parent read her three or four story-books. Besides the child's own books, they also read books from the local library and the pre-school library. Titles of books ranged from fairy tales in the

Ladybird series to a science series. The parents showed the investigator some of the books they had read to Charlotte. These included the Little Grey Rabbit books, Danny and the Dinosaur and other Sid Hoff titles, Brian Wildsmith's books and books by Charlotte Zolotow. According to her father Charlotte had become so interested in a book entitled About Microscopes that he had brought home a microscope and she appeared to be able to focus down it.

Neither parent had ever told the child stories they themselves had created and informed the investigator that they had never heard Charlotte attempting to compose her own stories.

> I've never heard her attempt to make up a fairy story. That sort of thing - one outside the normal realm of experience. If she's telling-doing one of her monologues it's to do with something she would experience.
>
> (Father)

According to both parents the stories Charlotte heard all came from books.

In response to a question about the types of kinaesthetic experiences Charlotte enjoyed, the following dialogue took place,

Father:	At the moment she likes cutting out.
Mother:	Coloring
Father:	Gluing, coloring ...
Mother:	Between the lines.

> They'll both be here together on certain occasions and that's when it becomes terrible because you have to remember whether Charlotte is Charlotte at the present time or Sally.
>
> (Father)

Apart from the imaginary companion Charlotte was very much attached to a big rag doll, Amy. Except for this doll the parents said that Charlotte didn't appear to take much interest in her large collection of soft animal toys, many of which had been made by "doting aunts and grandmothers."

However the dolls and toys did become the focal point of Charlotte's play when she appeared to be "reliving" events which had taken place in school,

> The function seems to be to relive and reanalyse things which have actually occurred to her. For example, even if you take her to the zoo or to the circus then those things always come up in the play and she will always talk about them to her imaginary friends and to whoever she happens to be talking to at that time.
>
> (Father)

A recent development in Charlotte's imaginary play had been 'monologues' while she was taking a bath. According to her father either he or his wife had taken their baths with Charlotte but the arrival of the baby had disrupted this routine.

> Father: If she's in there by herself she'll nearly always go into one of her monologues. Recently I've noticed she's disciplining her imaginary companions.

Father:	She likes being precise and ..
Mother:	Writing.
Father:	A year or so ago her artistic expression was very much better in my opinion. She was much happier slopping some paint on, and dipping her fingers in and producing much more interesting things.
Mother:	At the school she goes to now, they don't do very much art. But the last two nursery schools she went to they did a lot ...
Father:	The trouble is she's following all the normal conforming patterns - a year ago she was original.

Shortly afterwards Charlotte's father found some of Charlotte's earlier paintings some of which were collages, some paintings of houses and a great number of free flowing patterned drawings.

Apart from a visit to England when Charlotte was very young, the father said they had not travelled a great deal in the past three years prior to the study. Summer vacations were confined to Alberta's National Parks and during a visit to Jasper the previous summer her father had taken the child on a canoe trip and "she liked going around the lakes and seeing the muskrats and things" (Father).

Imaginative Play

Charlotte's imaginary companion was called Sally. Her mother noted that on occasions Charlotte took the role of Sally so that the child preferred to be called Sally.

Mother: And I can hear all the things that I've said just repeated.

Father: Telling them off for diving in the water. She was throwing them in. Throwing them in and then complaining.

The Child's Environment: Physical Layout

All observations of Charlotte were conducted within the child's home an upper middle class home in south Edmonton. Charlotte's bedroom was on the first floor close to the main living room and provided the site for the majority of spontaneous and non-spontaneous situations.

The bedroom was always meticulously tidy. Charlotte's bed was close to the window which overlooked the front yard. Apart from the very occasional toy on the bed there was nothing out of place in the room. Opposite the bed was a chest of drawers and bookshelf. Her large collection of soft animal toys and puppets were neatly arranged on the upper shelves and Charlotte could only reach them by standing on the chest of drawers.

Below the toys, on the lower bookshelves, Charlotte's books were arranged in descending size order. If the child selected a book to read she always returned it to the correct place. Some of the books in her collection were adult nature books while the remainder consisted of children's stories such as Babar the Elephant and Winnie-the-Pooh. The animal toys included characters from Winnie-the-Pooh such as Piglet, Kanga and Roo as well as the Sesame Street character the Cookie Monster.

In the far corner of the room at the foot of her bed was a closet which held the child's clothes and some "Barbie dolls" and their clothes. On the closet door was a full length mirror which often provided the focus for Charlotte's mime. During an early visit the investigator observed Charlotte watching herself in the mirror as she imitated Pete, from *Pete's Dragon*, running away from home.

Occasionally Charlotte would play in the main-living room which contained a number of her parents' books, the television set and her father's stereo equipment in addition to the usual lounge furniture. Most of Charlotte's play in this room was confined to the dining room area where she played with her toys under the dining room table. Charlotte also watched television here with her parents; *Mr. Dressup*, *Mr. Rogers* and *Sesame Street* being her favorite shows. As she was at school all day and usually did not arrive home until 4:00 p.m. she was occasionally allowed to watch *The Electric Company*.

The Distribution of the Child's Activities According to Province

Category 110: Oral Story Re-telling

Charlotte's re-telling of stories took place on ten occasions during the course of the study. All ten re-tellings occurred in the investigator's presence and were largely based on books she was currently hearing read by her parents. Charlotte could not read but appeared to have memorized many of the stories. On two occasions she told the investigator about films she had watched on television.

The ten re-tellings undertaken by the subject largely fell within the sub-categories, contemporary stories drawn from current children's books and media stories emanating from television and phonograph records. At no time did she intentionally give the illusion of actually decoding the printed word.

The re-tellings consisted of,

A Woody Woodpecker Story (Golden Book)
A Goofy Story (Golden Book)
Charlie and the Golden Canary by Charles Keeping
The Lion and the Unicorn story based on a
  nursery rhyme book
Three separate re-tellings of Winnie-the-Pooh
  based on a Walt Disney Golden Book version
A story drawn from the Walt Disney television
  series
The film The Wizard of Oz (twice)

The distribution of Charlotte's oral story-telling activities according to specific categories of analysis is shown in Table 92.

Category 120: Creative Story-telling

Throughout the observation periods Charlotte did not create any of her own stories apart from those which were an integral part of her imaginative play. These stories

Table 92

The Distribution of Activities According to Province: Oral Story Re-telling

Category No.	Province Description	Frequency of Activity
111	Traditional stories based largely on oral culture such as fairy tales and folk tales	One
112	Contemporary stories drawn from current children's books	Six
113	Media stories emanating from television and phonograph records *inter alia*	Three
114	'Reading': the 'reading' of familiar books in which the child pretends to perform the act of reading	Nil
115	Jokes: the re-telling of jokes previously heard by the child	Nil

are included in the following section.

Category 130: Imaginative Play

Twenty-seven instances of imaginative play were observed by the investigator in spontaneous and non-spontaneous situations. Seven imaginary play episodes fell within the category of play which involves the creation of the child's own stories and were all stimulated by the puppets which the investigator introduced into both spontaneous and non-spontaneous situations.

These seven play activities included the following themes,

The witch threatens the princess
The royal family engaged in a domestic situation
The prince fights the dragon
A cat returns to Hawaii
The witch again threatens the princess
The lost princess
The princesses run away

The remaining twenty play episodes largely consisted of short dialogues involving dolls and puppets as in the following extract when Charlotte picked up a wooden iron made for her by her father and pressed some dolls' clothes,

Physical Movement	Language
Charlotte gathers up Barbie doll clothes from the closet corner and brings them over to the foot of the bed.	Charlotte: Yeh. Look at all this stuff. Now stuff has to go over there. 'Cus while she's in bed I'm going to iron her clothes.
Her face is puckered up as she pulls a doll out of the way	Now get off here, you silly. This doll used to have a diaper but I lost it.

and then sits with
it on the floor.

(Category No. 135)

On another occasion Charlotte demonstrated her toy telephone to the investigator.

Physical Movement	Language
Charlotte sits on the floor with her back to the door, legs straight out in front of her. She holds telephone in left hand and the receiver in her right. Eyes stare in front of her intent on the conversation.	Charlotte: Hallo. This is Sherry speaking? This is Sherry speaking. Mm. I want some cakes over and I want them today not tomorrow. To-day. To-day. Can't you speak English? You're a French person. O.K. Can I have some cakes? ...joke and gonna to-day.
She glances at the investigator as she laughs. Keeps looking at him as she bangs down the receiver.	(laughs) Ur got to get them to-day. Bye-bye. Can I have them to-day? Cakes. O.K. Or now, let me speak, now he speaks English

(Category No. 135)

The distribution of imaginative play activities according to province is given in Table 93.

Category 140: Verse Recitation and Singing

Twelve activities occurred within the province of verse recitation and singing in both spontaneous and non-spontaneous situations. Of these, five were traditional nursery rhymes including,

Table 93

The Distribution of Activities According to Province: Imaginative Play

Category No.	Province Description	Frequency of Activity
131	Play centered around traditional story themes and traditional story characters	Nil
132	Play centered around contemporary story themes and characters	Nil
133	Play centered on media experiences (e.g. television, theater, records, etc.)	Nil
134	Play which involves the creation of the child's own stories	Seven
135	Other play activities	Twenty

Ding Dong Dell
Hector Protector
The Man in the Moon
London Bridge
The Alphabet Rhyme

Some of the above rhymes were stimulated by a colorful collection of nursery rhymes which the subject showed the investigator. The Walt Disney edition of Winnie-the-Pooh was responsible for all of Charlotte's songs in the sub-category, the recitation, singing or chanting of contemporary verse. On three occasions she sang the Honey Song from this book while on another occasion she sang the Winnie the Pooh song.

In the singing of contemporary popular songs sub-category there were three activities: humming the tune of Rudolph the Rednosed Reindeer, singing On the Good Ship 'Lollypop' and joining in the singing of You Can Feel It All Over from a Sesame Street phonograph record.

Table 94 shows the distribution of activities according to the province of verse recitation and singing.

Category 150: Creative Verse Recitation

Of the four creative verse passages observed during the study only one could be classified as free verse created by the child; the remainder were very short chants sung while the child was engaged in another activity. On one occasion Charlotte was making the witch puppet fly on a broomstick and sang a "la la la" accompaniment while on another occasion

Table 94

The Distribution of Activities According to Province: Creative Verse

Category No.	Province Description	Frequency of Activity
151	Free verse and songs created and recited by the child	One
152	The child's extemporary verse based on familiar traditional verses or songs	Nil
153	The child's extemporary verse based on familiar contemporary verses or songs	Nil
154	The child's extemporary chants or jingles	Three

she expressed her pleasure in going to swimming lessons by chanting "I'm going to swimming lessons now."

The distribution of activities within this province is shown on Table 95.

Category 160: Discursive Language

The first set of categories describing discursive language accounted for the largest proportion of activities throughout the observation periods. Of the total of fifty-eight activities in this province five concerned storytelling topics and involved Charlotte's comments on favorite books.

The four instances of discussion about imaginative play topics included plans for the creation of a story using glove puppets as well as comments about the puppets either preceding or following imaginary play activities.

All of the seven discussions relating to verse recitation and singing involved nursery rhymes and nonsense verse in Charlotte's books. The subject made comments about the themes in the rhymes, about the characters and also about the illustrations in the books. On one occasion Charlotte talked about the nursery rhyme The Man in the Moon,

Physical Movement	Language
Charlotte turns the page again. She looks up from the	Charlotte: Yeh. The old man came down to eat some cold porridge.

Table 95

The Distribution of Activities According to Province: Verse Recitation and Singing

Category No.	Province Description	Frequency of Activity
141	The recitation, singing or chanting of traditional verse and songs (including nursery rhymes)	Five
142	The recitation, singing or chanting of contemporary verse	Four
143	The singing of contemporary popular songs	Three
144	The recitation or singing of jingles (television, etc.)	Nil
145	The chanting of taunts	Nil

book, eyes wide open hands dropping to her side.	And he burnt his tongue. He..all..he..he can only burn things with hot things. How could be burn his tongue with cold things?

(Category No. 164)

Charlotte's practical concerns were also evident in her discussions about media experiences. Besides talking about her favorite television programs and her favorite characters in television programs she recalled one Walt Disney production in which "there was a three doubled bed,"

Physical Movement	Language
Charlotte stands up and moves across to the investigator by the window.	Charlotte: The girl..one girl was on the top, the boy..the other girl was in the middle and the boy was on the bottom. Investigator: Mm huh. A long way to climb wasn't it to go to bed. Charlotte: For one of the girls. Investigator: Uh huh. I've seen two but I've never seen three. Charlotte: That was old fashioned bed. Investigator: Uh huh. That happened some time ago did it? Charlotte: Yeh, it was a long time ago with an old-fashioned bed.

(Category No. 165)

Sub-category 166, language relating to situation included ten instances of Charlotte's discussions with her friends about puppets and other toys. The remaining activities covered a wide range of topics including,

Showing a puppet to her mother
Showing a puppet to the investigator
Telling the investigator about her dolls' names (twice)
Talking about her clothes
Describing a paper crown
Demonstrating to the investigator how to play a phonograph
Showing the investigator how to jump around the room
Talking about dolls and puppets (four times)

The final category 167, other discussion topics, accounted for fifteen activities in which Charlotte talked about her gerbils, her school, her friends and a large number of direct experiences. In addition, she gave the investigator her views on a number of subjects. Once she informed the investigator that "kids are stronger than grown-ups" because she was stronger and faster than her young friend Minette, age two and a half years,

Physical Movement	Language
Charlotte sits on the side of the bed and gazes at herself in the mirror, tilting her head to one side and then the other as she speaks.	Charlotte: ...when she comes to my house there's ice across the alley I have to help her across. Too slippery for her and if she brings her tractor or tricycle I have...I have to take it across first. And then I have to go back for her 'cus its' too slippy for her.

(Category No. 167)

Another time Charlotte talked about colors she associated with kings, queens and princesses,

Physical Movement	Language
Charlotte places the king puppet on the chest of drawers and smooths down the material. She gazes down at all the puppets, face partly away from the investigator. She starts smoothing each puppet in turn.	Charlotte: .. That's the queen but I call him king 'cus he looks like a king. Investigator: Why do you think it looks like the king? Charlotte: 'Cus princesses have pink. Investigator: Uh huh. Charlotte: And queens have white. Investigator: I see. Charlotte: Not purple, kings have purple.

(Category No. 167)

The distribution of all the categories of discursive language are given in Table 96 and this is followed by Table 97 which shows the comparison of the total number of activities according to each province.

The Distribution of Provinces According to Situation

During the course of the study Charlotte was observed in one hundred and eleven different activities. Of these activities,

Ten were classified according to the province oral story re-telling
Twenty-seven fell in the province of imaginative play
Twelve occurred in the province of verse recitation and singing
Four were classified as creative verse
Fifty-eight were classified according to the province of discursive language

Each of these activities occurred within either a spontaneous or non-spontaneous situation. In the province

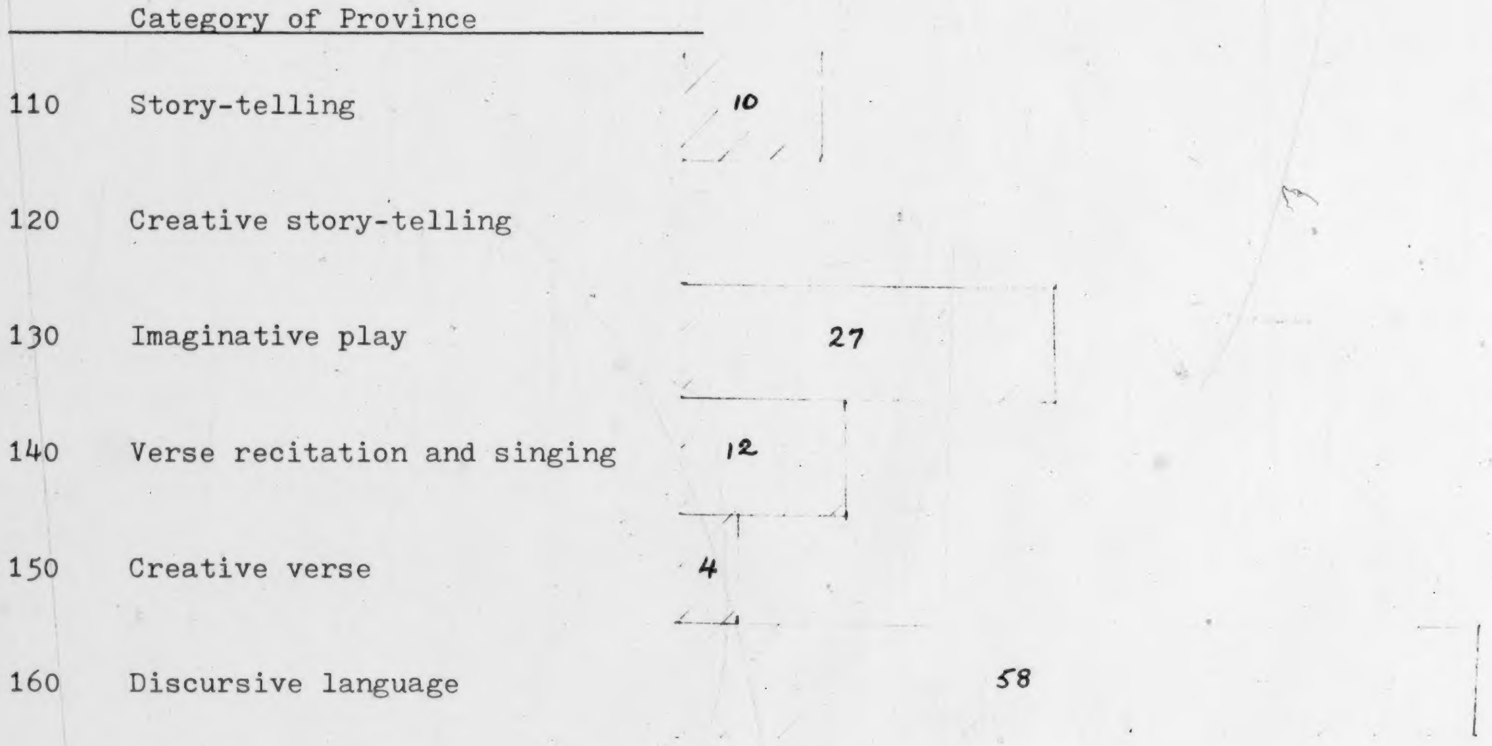
Table 96

The Distribution of Activities According to Province: Discursive Language

Category No.	Province Description	Frequency of Activity
161	Story-telling topics	Five
162	Creative story topics	Nil
163	Imaginative play topics	Four
164	Verse recitation/singing and creative verse topics	Seven
165	Media experiences	Five
166	Language relating to situation	Twenty-two
167	Other discussion topics	Fifteen

Table 97

Charlotte: A Comparison of the Total Number of Activities According to Province



Scale: 1 centimetre = 5 activities

of oral story re-telling all activities occurred within non-spontaneous situations. As both parents had already noted in the preliminary interview, the only stories which they recalled Charlotte narrating occurred when Charlotte was three years old. During the study she apparently did not re-tell any stories to her parents neither did she compose any of her own stories for her parents or her friends. On one occasion Charlotte's father tried to encourage the child to tell a story but the child refused. Therefore this activity was not pursued.

On the other hand, Charlotte was involved in seven imaginary play activities with three friends during spontaneous situations. The three friends ranged in age from two and a half years to six years old. All three children were girls and were well known to the subject and her parents.

Only two activities in the province of verse recitation and singing occurred in the spontaneous situations while there was no creative verse composed either in the presence of her parents or other friends.

The final province, discursive language, accounted for fifty-eight of Charlotte's activities: eighteen during spontaneous situations and forty during non-spontaneous situations.

All of the spontaneous and non-spontaneous situations observed by the investigator took place in Charlotte's bedroom. This appeared to be the location preferred by the child whether she was playing with her friends or by herself. As the bedroom window overlooked the street Charlotte was able to keep a constant look-out for passing friends who, on occasion, entered a non-spontaneous observation session thus creating a spontaneous situation.

In Charlotte's case the investigator found it necessary to make more preliminary observations of the child than he had with either of the other two subjects described in this study. The audio equipment posed a special problem as its introduction into both types of situation appeared to upset the child. This may have occurred because she had already become more accepting of the presence of the investigator.

In addition, Charlotte's play activities appeared to bear the signs of observer effect more than either of the other two children. At first her imaginary play seemed to be restricted to quite short episodes but by the end of the five week study the investigator was observing long protracted play sessions involving the creation of stories. It could, however, be argued that only by the end of the study was she prepared to share her play with the investigator. One indication of this was the creation of a song dedicated to the investigator which she sang during one of the final sessions. In this respect she was the only subject to give some intimation to the investigator what she felt about his presence,

Physical Movement	Language
Charlotte sits on the window sill hands clutching the ledge with her legs swinging out in front of her backwards and forwards as she chants her song. Her eyes are seemingly fixed on a spot ahead of her.	Charlotte: It is Easter song now. (chanting) So I'll sing you a Easter song. Everytime it's Easter And everytime you come I'll sing you a song Everytime you come I'll sing you a song Then I'll give you candies And a flower to take home And a picture so you will get so happy from me Just from me-ee-ee Me-ee-ee. Me--ee-e. So you get so happy Just from me. I know you come to play with me Every day now Every day now Every day now I know you will come and play With me every day now.

(Category No. 151)

During spontaneous situations, when other children were present, the investigator's presence was hardly acknowledged. When Minette, the two and a half year old child, was playing with Charlotte, the subject took the lead in all activities such as in the following episode when Charlotte was showing George Mendoza's The Fearsome Brat to the younger child,

Physical Movement	Language
Charlotte opens the book and shows it to Minette.	Charlotte: ... Minette do you want to see this picture. It's big gorilla, aprrh (makes gutteral noise)

She then lays it down on the chest of drawers, extends her arms and contorts her face.	Big gorilla, 'cus the fearsome brat didn't got into trouble all the time. That's what happens if you're not good. Mummies will get mad at you; sometimes you have to ... you have to get mad.

(Category No. 161)

On the other occasion, when the investigator left some puppets on the bed for the two children to discover and then withdrew from the room, the following dialogue ensued,

Charlotte: One of them a dragon.

Minette: That's a witch. That's a witch.

Charlotte: A green witch. Aarggh. There's the alligator. Hey ... Hi alligator.

Minette: Hi.

Charlotte: Have to get his mouth fixed.

Minette: Hi.

Charlotte: Aargh.

Minette: Some ... oop (she cries)

Charlotte: Dont be scared; it's just a puppet.

Minette: He'll gobble you all up (she continues to cry).

Charlotte: It's alright; don't be scared. See he's bit there and part of him's gone.

Minette: Oh, where's the dragon?

(Category No. 135)

When Roberta aged six years and Sara aged four were present, Charlotte deferred to Roberta's leadership in their imaginative play,

Physical Movement	Language
Roberta holds up the witch puppet by the window and waves it about in a flying motion. Charlotte has the princess puppet. She makes it look up at the witch.	Roberta: (high shrill voice) I'll tell you something we're having...a witch comes ..a witch comes. Yeh a witch, a witch yeh. Charlotte: (high voice) Look way up in the sky..the wicked witch is coming. Roberta: Here I come up in the broomstick. Now I come down (chant) (All the children laugh)
	. . .
Roberta plunges the witch down in one movement as she shouts "Die." Sara puts on the dog. Sara and Charlotte use their puppets to drag the witch off Roberta's hand and throw it on the bed.	Roberta: (screams) Die. Die. Sara: I have magic potions. I'm going to have the dog al.. Charlotte: (screams) Get the witch, get the witch. Rrrr. The witch is dead now.

(Category No. 134)

In spite of the fact that Roberta was often allowed to take the leadership role, Charlotte appeared to regard her bedroom as her own territory, allowing her some semblance of authority. On one occasion Charlotte showed the two other children how she could move around the room without touching the floor,

Physical Movement	Language
Charlotte climbs onto the window ledge, jumps over to the chest of drawers	Charlotte: (screams) I can jump from there to there. From there to there. From there to there.

onto the floor and then onto the bed. She does this very quickly in smooth agile movements. Sara follows her.	Sara: And I can jump from that counter over there to this. Charlotte: I can jump from my mum's counter to her bed. Roberta: I can do it. Charlotte: Why don't you do it then Robin? Don't step on that thing* or my coloring.
	. . .
Charlotte stands on the bed poised to take off again.	Sara: Charlotte, it's my turn now. Charlotte, it's my turn now. Charlotte: But I get two turns in a row you guys.

(Category No. 167)

* the recording equipment

The distribution of provinces according to spontaneous and non-spontaneous situations is depicted in Table 98.

The Distribution of Provinces According to the Dimensions of Situational Constraint: Spontaneous Situations

Category 110: Oral Story Re-telling

No activities were observed in this province during spontaneous situations.

Category 120: Creative Story-telling

No activities were observed in this province during spontaneous situations.

Table 98

The Distribution of Provinces According to Spontaneous and Non-spontaneous Situations

	Category	Spontaneous Situations	Non-spontaneous Situations	Totals
110	Story-telling	-	10	10
120	Creative story-telling	-	-	-
130	Imaginative play	7	20	27
140	Verse recitation and singing	2	10	12
150	Creative verse	-	4	4
160	Discursive language	18	40	58

Category 130: Imaginative Play

All seven instances of imaginative play in spontaneous situations took place while other children were present and were largely influenced by the puppets introduced by the investigator. These puppets consisted of a king, queen, princess, prince, witch, dragon, dog and rooster. After an observation session in which Charlotte and Minette had played with the puppets, the subject anticipated showing them to Roberta and Sara: "*Oh*, these are *great* puppets, I hope Sara and Roberta will love them."

She was not disappointed with her friends' reactions, who strode into the bedroom at the start of the next session immediately picking up the puppets and trying them on.

Physical Movement	Language
Sara immediately moves to the bed where the other children are huddled over the puppets. She picks up the dog and slips it on her hand. Charlotte looks at it; she still has the princess puppet on her hand.	*Charlotte*: (Investigator's name) has a Santa too but he forgot it. I'm having the princess. Look at her. *Sara*: Ruff, ruff. Hello Wolf. *Charlotte*: It's a wolf. It could be .. a wolf. Look. *Sara*: Well, I'm going to pretend it's a fox. *Charlotte*: O.K. It can be a fox.

(Category No. 135)

Soon the children had become attached to specific characters and created a dialogue between the princess (Charlotte), the dog (Sara) and the queen (Roberta),

Physical Movement	Language
Children huddle around the foot of the bed. Sara has the dog puppet on her hand. Charlotte still has the princess puppet. Their backs are to the investigator as they crouch over the bed.	Sara: (deep voice) Hello there, Princess. Charlotte: (high pitch voice) Hello. Sara: (deep voice) Are you fine? Charlotte: (high pitch voice) Yeh, I can clap my hands. See. Sara: (resumes normal voice) I can..can clap for anything.
Roberta picks up the queen puppet and puts it on her hand.	Roberta: (high pitch voice) Hi - Oh where's the girl I had? Oh no. Charlotte: Oh..there she is. Roberta: Oh I'll have a look. Charlotte: I'm not having her. I'll tell you about.. I'm having.. I'm having my own puppet play. My own puppet play.

(Category No. 135)

In contrast to those episodes of imaginative play in which Charlotte was engaged with her peers, the ones in which she played with the younger child tended to produce more sound symbolism. In the following episode Charlotte and Minette are playing with the queen, princess and rooster puppets,

Physical Movement	Language
Charlotte picks up the princess and then the queen puppet. She puts the princess puppet on her hand and then wriggles the queen puppet.	Charlotte: Hi, princess Hi, don't be so happy, I'm lost. Oh I can be your sister ..I..Oh, great. Do you have any crowns? No, I can make one though. They make them in here. (sings) La la la la la la la

Minette continues to play with the rooster. Charlotte looks over at Minette.	Minette: Tweet..tweet..tweet. Charlotte: Hey Minette. Minette: Tweet..tweet..tweet ..tweet..tweet..tweet. Twe___et.
She moves closer to the younger child.	Charlotte: Put your mouth in them. Put two fingers in them.
Minette takes off the rooster and puts on the witch. Minette lifts up the witch and waves it backwards and forwards.	Minette: Tweet (laughs) I guess I'm a witch. (sings) La de da day de..
Charlotte hunts for the dragon, and slips it on her hand.	Charlotte: I'll have the dragon. Where's the dragon? The dragon ate her up. Minette:Hey look (screams) Hey. Charlotte: Aargh aargh.

(Category No. 135)

A description of the above activities in terms of the dimensions of situational constraint is given in Table 99.

Category 140: Verse Recitation and Singing

Only two short instances of verse recitation and singing occurred during spontaneous situations. The first was the singing of the Alphabet Song while Minette was playing with the subject and the second happened when Roberta came into the room during an observation session. Charlotte was humming the tune of Rudolph the Rednosed Reindeer.

Category 150: Creative Verse

No activities in this province were observed during spontaneous situations.

Table 99

Descriptions of Imaginative Play in Spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Imaginative play with puppets	Individual communication; presence of partners; communication in contact; two-way flow of communication	Subject to peers	Child's bedroom	Non-spontaneous; investigator initiated	Verbal/non verbal
Imaginative play with puppets	Individual communication; presence of partners; communication in contact; three-way flow of communication	Subject to peers	Child's bedroom	Non-spontaneous; investigator initiated	Verbal/non verbal
Imaginative play with puppets	Individual communication; presence of partner; communication in contact; two-way flow of communication	Subject to younger child	Child's bedroom	Non-spontaneous; investigator initiated	Verbal/non verbal

Category 160: Discursive Language

Although the glove puppets claimed the children's attention during many of the spontaneous situations, a number of other discursive language episodes did occur. At the beginning of the session in which Charlotte and Minette played together the investigator asked them what they had been doing that day. Charlotte replied partly in mime,

Physical Movement	Language
Charlotte jumps down from the window and faces the investigator and then crosses the floor making exaggerated movements with her legs.	Charlotte: Splashed in puddles. Went for a walk. Minette: I did..I did
She shakes her head as she gazes at the mirror.	Charlotte: And look at my hair ... went for a haircut. Investigator: Oh yes.
Minette is on the floor by the bookshelf.	Minette: Mine mine is hair mine is cut (laughs).
Charlotte crosses to the window and closes it.	Charlotte: You can't talk to anyone now..I closed the window.
Then she opens it and lifts herself up and talks to a boy passing outside the window.	Minette: You opened it.. No close it. Charlotte: Hi .. I said 'hi' to him but he didn't call back (laughs).

(Category No. 166)

Charlotte was always on the move during the spontaneous situations apparently exploring all corners of the room and delighted to share her play with others. Besides calling out to passers by, she and her friends identified familiar objects in the street and the subject often leapt onto the window sill to address the other children,

Physical Movement	Language
Charlotte turns towards the window and places both hands on the window ledge, pulling herself up. She gazes through the window.	Charlotte: When we play games we don't leave it open like this. We don't leave the curtains open. And when we close it, it looks like night
	...
She jumps down and draws the curtain, facing investigator. She holds up her hand so that an orange hue appears on the palm of her hand. She continues to gaze at her hand.	Yeh that looks like night always have orange with my afternap .. I have orange ... my mom says that the curtain will have orange after lunch ... that's because the sun's still up ... The sun comes through there .. and I have orange.

(Category No. 166)

The preceding activities are described in terms of the dimensions of situational constraint in Table 100.

The Distribution of Provinces According to the Dimensions of Situational Constraint: Non-spontaneous Situations

Category 110: Oral Story Re-telling

All ten oral stories told by the subject to the investigator were either based on books which her parents had read to her or on television shows which she had viewed recently. Although all of the stories were told quite informally,

Table 100

Descriptions of Discursive Language in Spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Discussion about day's events	Individual communication; presence of partners; communication in contact; three-way flow of communication	Subject to younger child & investigator	Child's bedroom	Non-spontaneous; investigator initated	Verbal/ non-verbal
Child describes bedroom	Individual communication; presence of partners; communication in contact; one-way flow of communication	Subject to younger child & investigator	Child's bedroom	Spontaneous; child initiated	Verbal/ non-verbal

at times Charlotte simulated reading aloud behaviors. When Charlotte showed the investigator a 'Golden Book' version of Woody Woodpecker, he asked her to describe what happened in the story. Charlotte replied, "We shall look at it and see what happens ... see." On another occasion Charlotte told the investigator that she could "only read some of it back."

During the "reading" of the books Charlotte would concentrate mainly on the pictures, jabbing her finger at key features in the illustrations,

Physical Movement	Language
Charlotte turns over the pages quickly and stops at one picture of the captain and Woody Woodpecker on the boat.	Charlotte: Now he's tired of it. Here he wants to go for another sea voyage but the Captain isn't very happy 'cus his boat doesn't have any portholes to look out of. He .. rat-a-tat-tat. Rat-a-tat-tat. And look ... and look.
She pushes her finger at the picture of Woody Woodpecker pecking holes in the boat.	

As the story progressed Charlotte became more animated and her voice grew increasingly louder. At times she would add her own favorite expressions.

Physical Movement	Language
Charlotte opens at the page where Woody Woodpecker is making holes all over the boat.	Charlotte: Look what they did and look what Woody Woodpecker did. Investigator: What's he doing?

She leans back still gazing at the picture.	Charlotte: He's fiddling and faddling with the things and he's fiddling and faddling with that. The captain says, "Wait look." And Wood.. and he know what to do there. Investigator: Mm huh.
Charlotte proceeds to leaf over the pages quickly to the end of the book. She stops and goes back to the illustration of the boat full of holes.	Charlotte: Look what he did. Aagrh .... Do you know what he did? Hey, where's that picture again? Look what he did? Now we have to get back to the pages we're on. Which page were we on? This page .. this page.

(Category No. 112)

Charlotte appeared to be remembering the dialogue in each story and then improvising the narrative. In addition, the bizarre and absurd seemed to have particular appeal to her as in this version of The Golden Goose,

Physical Movement	Language
Charlotte sits on the edge of the bed. The investigator sits down beside her. Charlotte rests the book on her knees so that the investigator can see. She jabs her finger at each character as she tells the story, leafing quickly through the book.	Charlotte: That old man wants and he tells him, "Look under that bush and you'll find a reward." And then he wants touch the back and he gets it. He gets it. He wants to touch him. He gets it stuck. He wants to touch him. Investigator: And he gets it. Charlotte: Yeh and he wants to touch him and he gets stuck. She wants to touch him and she gets stuck. Investigator: Why do they all get stuck like that.
Charlotte pauses finger resting on the book.	Charlotte: Maybe they're all sticky on the bums.

(Category No. 111)

The film version of The Wizard of Oz, which was shown on television while the study was in progress, excited Charlotte's interest. On one occasion she re-told the story for the investigator supplementing the story with a rich variety of physical gestures,

Physical Movement	Language
Charlotte looks towards investigator. Again her hands go straight down by her side. Now they're pointed outwards. Charlotte looks towards the mirror.	Charlotte: ... So the good witch told her told her to just follow the yellow brick road and then she'll find herself home. And then she saw the little brick the yellow brick road but she got stuck too. Investigator: Mm huh.
She turns and faces the investigator, head jutting out, hands and arms swinging.	Charlotte: Cus there's a there's a little brick road going that way, that way, that way. Investigator: Mm huh.
On "that way" Charlotte crosses arms across chest with index finger of each hand pointing in opposite direction in imitation of scarecrow. Her arms remain crossed.	Charlotte: And...and she was stuck then so the scarecrow told her which way to go. That way, those ways (first) because he didn't have the brain so he couldn't make up his mind.
	Investigator: Oh yes, yes.
	Charlotte: So Dorothy went that way. . . .
Charlotte leans forward. She lets her arms fall to her side and backs towards the bed. Charlotte sits on the edge of the bed, eyes widening as she describes the house.	And then she found she was near her house. She slipped and then she saw a little house and that was her house. Then she ran to it.
	Investigator: Mm huh.

Charlotte jumps up and moves towards investigator, head slightly forwards, hands clasped, feet together. On "she ran for the flowers" she makes a short run to the mirror and then turns back to the investigator.	Charlotte: But the mistake mm there was a wicked witch put some sleep stuff in the flowers and they make people sleep and she ran for the flowers to pick them and then she fell asleep and the good witch was near that was near her made it snow so it smelled nicer and she then she got home.

(Category No. 113)

The re-telling of The Wizard of Oz constituted the longest and most complete activity within this province. When Charlotte eventually concluded the story she ended with the words "and the princess lived happily ever after." Evidently Charlotte equated Dorothy with the princess puppet, to which she was very much attached.

All of Charlotte's stories were either supplemented by book illustrations, songs, puppets or accompanying physical movement. At no time did she sit down and narrate a story to an audience nor did she use the traditional opening of "Once upon a time" or some similar expression.

The preceding extracts from Charlotte's stories are described in terms of the dimensions of situational constraint in Table 101.

Category 120: Creative Stories

No activities were observed in this province during non-spontaneous situations.

Table 101

Descriptions of Oral Story Re-telling in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Child describes story in *Woody Woodpecker* book	Individual communication; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Non-spontaneous; investigator initiated	Verbal/ non-verbal
Child narrates story in *The Golden Goose*	Individual communication; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Non-spontaneous; investigator initiated	Verbal/ non-verbal
Child narrates story of *The Wizard of Oz*	Individual communication; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Non-spontaneous; investigator initiated	Verbal/ non-verbal

Category 130: Imaginative Play

Of the twenty instances of imaginative play observed by the investigator during non-spontaneous situations a large proportion involved puppets or Charlotte's "Barbie dolls." The soft toys remained, seemingly forgotten, on the top bookshelves.

The investigator was expected to participate in a number of imaginary play sequences, although at first he was merely expected to be the recipient of constant attacks from those puppets Charlotte was playing with. In this respect the investigator's role was very similar to that played by Charlotte's friends.

Later, Charlotte instructed the investigator to play specific parts in her imaginary play stories,

Physical Movement	Language
Charlotte hands the investigator the toy binoculars (made from two toilet rolls). She darts back to the bed and picks up the cat puppet and returns to the window. She waves the cat in front of the investigator. Charlotte starts to climb on the window ledge.	Charlotte: There it is. Now you watch this through the binoculars and you are going bird watching and you see this cat come along. Investigator: He's a marmalade cat isn't he? Charlotte: (high shrill voice) Yi yi. Hello meeow, I'm lost. Meeow. Investigator: ...Where do you come from? Charlotte: (high shrill voice) Meeow. I come from Hawaii.

(Category No. 134)

At the same time she also told long complex stories in which the puppets played only an incidental part in her imaginative play. In one such activity the king's children ran away from the castle because the king "had a cat that always liked to scratch and bite,"

Physical Movement	Language
Charlotte moves back to the chest of drawers and picks up the king gazing down at it and moves back to the end of the bed, looking across at the other puppets on the laundry basket. She half-crouches down speaking to them. She holds the big puppet up making him speak towards the puppets on the top of the basket.	Charlotte: So now the king was all by himself with the cat and the queen decided to come back from her journey to see if the kids were still there. But when she got home they weren't there 'cus they all in the living room. And then she asked the king where they were. "They ran away," he said. "Our children?" "Yes cus I was kind of bothering them."

(Category No. 134)

At no time did Charlotte actually place the puppets on her hand; she merely moved them from one position to another as the various journeys took place. Throughout the entire story, which eventually concluded with the reunion of the king and his family, the subject tended to use less sound symbolism than she had employed on previous occasions, when she played with the puppets. Throughout the entire activity Charlotte appeared to take little notice of the investigator.

The preceding imaginative play episodes are described in terms of the dimensions of situational constraint in Table 102.

Table 102

Descriptions of Imaginary Play in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
The Cat's Journey: imaginative play episode	Individual communication; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous; child initiated	Verbal/ non-verbal
The Royal Family: imaginative play episode	Individual communication; presence of partner; communication in contact; one-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous; child initiated	Verbal/ non-verbal

Category 140: Verse Recitation and Singing

As with oral re-telling the bulk of Charlotte's verse recitation was stimulated by her books. When she recited a nursery rhyme she found the place in the book; at times she merely told the story relying on the pictures for information.

On one occasion Charlotte played a phonograph record of _Sesame Street_ songs. While she herself was playing with her toys she sang along with the record. On other occasions she sang the _Winnie-the-Pooh_ songs from the Walt Disney film version of A.A. Milne's book.

Category 150: Creative Verse

Charlotte's three chants sung in non-spontaneous situations either accompanied a play activity or were used to impart information about going to the bathroom. The one piece of free verse she created has already been quoted, in part, on page 318. The singing and chanting arose out of a statement by Charlotte about 'Valentine songs'. The first stanza appeared to be based on the nursery rhyme _Here We Go Gathering Nuts in May_, although the melody was Charlotte's,

Here we go a 'Valentining
Valentining, Valentining
Here we go a 'Valentining,
It is Valentine now.

We give out Valentines
Every Valentine year

So it is so easy
You will be give Valentine.

(Category No. 151)

The song soon became an extended chant with Charlotte expressing her thanks to the investigator for playing with her. Throughout the entire episode Charlotte sat on the window ledge, swinging her legs and staring straight in front of her.

This instance of creative verse is described in terms of the dimensions of situational constraint in Table 103.

Category 160: Discursive Language

Forty instances of discursive language occurred during non-spontaneous situations. On a number of occasions Charlotte engaged the investigator in discussions about clothes: hers and her dolls' clothes. She appeared to be particularly attached to her "Barbie" dolls and spent a great deal of time changing their clothes,

Physical Movement	Language
Charlotte crouches down by the closet with the door ajar she pulls out a half-naked 'Barbie' doll and starts groping around inside the closet. She grabs some dolls' clothes and sits up the doll on her knees.	Charlotte: And this girl's name is 'Bare Bum'. Sure is a strange name. Do you know why she's called 'Bare Bum'? She always has a bare bum; she never puts her slacks on. Investigator: Uh huh.
She starts pulling the slacks on the doll.	Charlotte: These are her slacks. She never puts them on and I force her to put them on.

(Category No. 166)

Table 103

A Description of Creative Verse in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Creative verse/ song by child	Individual communication; presence of partner; communication in contact; one-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous; child initiated	Verbal

Charlotte used this informal narrative mode on a number of occasions during non-spontaneous situations. While she was showing the investigator a nursery rhyme book Charlotte described a picture illustrating an Edward Lear rhyme,

> Charlotte: You see that man and the man had
> the long beard. He had to sit on
> the the hen ... laid her nest.
> The owl made his name, the birds
> made their nest, the other owl
> made his nest.
>
> Investigator: Uh huh.
>
> Charlotte: If all the men were
> poodles and all the girls
> were kittens what would
> there be for pets?
>
> (Category No. 164)

The above activities are described in terms of the dimensions of situational constraint in Table 104.

The Mean Length of Com[illegible]nication Units According to Speaker Within Differing Provinces and Situations

Table 105 to 112 illustrate the total number of communication units spoken by all participants within a specific activity. As in the preceding two sections these activities are classified according to province (or type of activity) and situation (spontaneous or non-spontaneous). Thus in Table 106, the mean length and total number of communication units according to speaker: imaginative play in spontaneous situations, the total number of communication units uttered by Charlotte in province 1 is ten while Minette's communica-

Table 104

Descriptions of Discursive Language in Non-spontaneous Situations

Province	Participation	Status	Setting	Non-spontaneous/ spontaneous activities	Medium
Description of dolls	Individual communication; presence of partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous; child initiated	Verbal/ non-verbal
Description of pictures in nursery rhyme book	Individual communication; presence to partner; communication in contact; two-way flow of communication	Child to trusted adult (investigator)	Child's bedroom	Spontaneous; child initiated	Verbal

Table 105

The Mean Length and Total Number of Communication Units According to Speaker:

Oral Story-telling in Non-spontaneous Situations

Province	Charlotte: Total Number	Investigator: Total Number	Charlotte: Mean Length	Investigator: Mean Length
1	54	29	6.02	4.45
2	25	13	6.16	3.46
3	30	6	6.55	5.00
4	12	4	7.25	3.50
5	14	7	6.57	4.29
6	11	7	5.82	2.71
7	8	2	9.00	1.50
8	19	9	7.74	2.22
9	50	25	7.84	3.56
10	43	25	7.33	3.08

Total Number of Provinces: 10

Province of Oral Story-telling	Mean Length of Communication Units	
	Charlotte:	Investigator:
Lowest mean length of communication units	5.82	1.50
Highest mean length of communication units	9.00	5.00
Average mean length of communication units	7.03	3.38

Table 106

The Mean Length and Total Number of Communication Units According to Speaker:

Imaginative Play in Spontaneous Situations

Province	Total Number of Communication Units					Mean Length of Communication Units				
	Charlotte	Investigator	Minette	Sara	Roberta	Charlotte	Investigator	Minette	Sara	Roberta
1	10	-	4	-	-	3.10	-	2.25	-	-
2	6	-	4	-	-	2.33	-	1.75	-	-
3	11	-	6	-	-	2.91	-	2.67	-	-
4	24	8	12	-	-	4.42	4.25	3.17	-	-
5	6	-	3	6	2	3.33	-	4.67	3.17	2.50
6	12	-	-	7	5	3.42	-	-	3.71	3.20
7	8	1	2	4	14	4.25	6.00	4.00	4.50	3.14

Total Number of Provinces: 7

Province of Imaginative Play	Mean Length of Communication Units				
	Charlotte	Investigator	Minette	Sara	Roberta
Lowest mean length of communication units	2.33	4.25	1.75	3.17	2.50
Highest mean length of communication units	4.42	6.00	4.67	4.50	3.20
Average mean length of communication units	3.39	5.13	3.09	3.79	2.95

Table 107

The Mean Length and Total Number of Communication Units According to Speaker:

Imaginative Play in Non-spontaneous Situations

Province	Charlotte: Total Number	Investigator: Total Number	Charlotte: Mean Length	Investigator: Mean Length
1	23	18	5.00	4.72
2	1	9	5.00	6.00
3	2	2	6.00	3.50
4	3	-	4.33	-
5	25	14	4.60	3.86
6	5	-	3.80	-
7	26	7	4.69	2.57
8	43	43	5.69	4.35
9	13	6	3.54	5.00
10	78	54	3.64	3.85
11	20	10	3.90	5.10
12	6	-	5.50	-
13	14	2	4.57	3.00
14	27	6	4.00	3.83
15	16	13	4.56	2.69
16	21	16	5.48	3.44
17	18	21	5.22	3.67
18	22	8	7.46	2.50
19	28	5	3.25	4.00
20	14	3	4.21	4.00

Total Number of Provinces: 20

Province of Imaginative Play	Mean Length of Communication Units Charlotte:	 Investigator:
Lowest mean length of communication units	3.25	2.50
Highest mean length of communication units	7.46	6.00
Average mean length of communication units	4.72	3.89

Table 108

The Mean Length and Total Number of Communication Units According to Speaker:

Verse Recitation/Singing in Spontaneous Situations

Province	Charlotte: Total Number	Charlotte: Mean Length
1	4	7.75
2	-	-

Total Number of Provinces: 2

Province of Verse Recitation/Singing	Charlotte: Mean Length
Lowest mean length of communication units	7.75
Highest mean length of communication units	7.75
Average mean length of communication units	7.75

Table 109

The Mean Length and Total Number of Communication Units According to Speaker:

Verse Recitation/Singing in Non-spontaneous Situations

Province	Charlotte: Total Number	Investigator: Total Number	Charlotte: Mean Length	Investigator: Mean Length
1	11	4	3.82	6.50
2	5	2	6.20	3.00
3	6	2	5.83	9.50
4	9	-	4.00	-
5	3	-	4.00	-
6	9	3	4.22	3.33
7	5	-	5.20	-
8	4	2	4.25	5.00
9	17	3	6.00	2.67
10	-	-	-	-

Total Number of Provinces: 10

Province of verse recitation/singing	Mean Length of Communication Units	
	Charlotte:	Investigator:
Lowest mean length of communication units	3.82	2.67
Highest mean length of communication units	6.20	9.50
Average mean length of communication units	4.84	6.00

Table 110

The Mean Length and Total Number of Communication Units According to Speaker:

Creative Verse in Non-spontaneous Situations

Province	Charlotte: Total Number	Investigator: Total Number	Charlotte: Mean Length	Investigator: Mean Length
1	5	-	4.40	-
2	10	-	5.00	-
3	34	3	5.71	2.33
4	5	2	5.00	1.00

Total Number of Provinces: 4

Province of Creative Verse	Mean Length of Communication Units Charlotte:	Investigator:
Lowest mean length of communication units	4.40	1.00
Highest mean length of communication units	5.71	2.33
Average mean length of communication units	5.03	1.67

Table 111

The Mean Length and Total Number of Communication Units According to Speaker: Discursive Language in Spontaneous Situations

	Total Number of Communication Units						Mean Length of Communication Units					
Province	Charlotte	Investigator	Mother	Minette	Sara	Roberta	Charlotte	Investigator	Mother	Minette	Sara	Roberta
1	6	7	-	1	-	-	4.33	5.00	-	1.00	-	-
2	7	-	-	-	-	-	5.14	-	-	-	-	-
3	13	3	-	-	-	-	7.62	6.00	-	-	-	-
4	26	8	-	15	-	-	4.69	4.13	-	3.33	-	-
5	14	13	-	8	-	-	4.50	4.77	-	1.25	-	-
6	6	4	-	3	-	-	2.33	6.00	-	3.00	-	-
7	8	2	-	8	-	-	5.13	3.50	-	2.75	-	-
8	11	-	-	2	-	-	3.91	-	-	3.00	-	-
9	15	14	-	10	-	-	5.80	5.07	-	3.90	-	-
10	9	-	-	1	-	-	5.22	-	-	3.00	-	-
11	15	4	-	1	5	-	4.27	1.75	-	3.00	2.60	-
12	9	1	-	6	-	1	4.00	5.00	-	3.10	-	1.00
13	4	1	-	2	-	-	5.50	1.00	-	4.00	-	-
14	8	1	-	-	-	5	5.88	6.00	-	-	-	2.00
15	8	2	-	4	2	-	4.00	7.50	-	4.00	4.50	-
16	11	2	-	3	6	6	5.82	3.50	-	5.00	6.00	3.00
17	2	2	-	5	1	-	6.50	4.50	-	3.80	2.00	-
18	7	2	7	-	-	-	6.43	4.00	3.86	-	-	-

Total Number of Provinces: 18

	Mean Length of Communication Units					
Province of Discursive Language	Charlotte	Investigator	Mother	Minette	Sara	Roberta
Lowest mean length of communication units	2.33	1.00	3.86	1.00	2.00	1.00
Highest mean length of communication units	7.62	7.50	3.86	5.00	6.00	3.00
Average mean length of communication units	5.06	4.51	3.86	3.16	3.78	2.00

Table 112

The Mean Length and Total Number of Communication Units According to Speaker: Discursive Language in Non-spontaneous Situations

Province	Charlotte: Total Number	Investigator: Total Number	Charlotte: Mean Length	Investigator: Mean Length
1	4	3	7.50	2.67
2	13	8	6.23	2.50
3	11	5	7.36	3.40
4	6	4	5.00	2.75
5	18	12	6.89	3.33
6	7	5	4.86	4.00
7	6	10	7.50	3.80
8	6	8	6.50	4.63
9	7	4	4.14	5.25
10	7	4	4.29	4.00
11	1	2	6.00	2.50
12	11	9	7.00	3.78
13	6	7	4.33	3.14
14	8	3	5.63	7.67
15	2	2	3.50	4.50
16	4	1	4.50	1.00
17	7	3	5.00	2.33
18	2	4	4.00	3.50
19	10	4	5.50	3.75
20	20	17	4.50	2.88
21	19	11	5.42	3.82
22	3	1	9.00	1.00
23	5	1	5.00	1.00
24	11	13	4.46	2.77
25	15	9	4.40	2.56
26	10	7	5.50	3.00
27	17	16	3.18	3.25
28	20	13	4.40	3.00
29	19	17	4.95	3.29
30	16	17	4.13	3.59
31	19	11	5.84	3.91
32	8	3	6.88	5.33
33	14	16	5.07	3.38
34	5	3	6.00	4.00
35	2	5	1.00	7.40
36	11	4	6.36	4.25
37	8	8	6.25	4.63
38	14	8	4.71	3.50
39	12	7	4.50	3.00
40	13	10	3.31	3.20

Total Number of Provinces: 40

Province of Discursive Language	Mean Length of Communication Units Charlotte:	Investigator:
Lowest mean length of communication units:	1.00	1.00
Highest mean length of communication units	9.00	7.67
Average mean length of communication units	5.27	3.53

tion units amounted to four. The mean length of Charlotte's communication units within that specific Province is 3.1 words while Minette's is 2.25 words.

In addition, the lowest and highest mean lengths of communication unit are recorded separately for each participant along with mean average length of all communication units in that province. Table 109 shows that verse recitation/singing accounted for the highest average mean length of communication unit in Charlotte's language production throughout the study. However, there were only two instances of verse/recitation in spontaneous situations while the province of oral story-telling in non-spontaneous situations shows Charlotte with a 7.03 average mean length of communication unit for ten activities.

Another relatively high area was that of discursive language in both spontaneous and non-spontaneous situations. Tables 110 and 111 reveal that Charlotte's average mean length of communication unit was higher than that of any other speaker over a total of fifty-eight activities. In contrast, imaginative play in spontaneous situations shows only a 3.39 word average mean length of communication unit for Charlotte while imaginative play in non-spontaneous situations is not a great deal higher (4.72 words). The dramatic dialogue and heavy use of sound symbolism in this province probably accounted for these fairly short communication units.

The Distribution of Thematic Elements According to Province and Spontaneous Situation

The procedure followed for the identification of thematic and stylistic features in Charlotte's language is the same as that procedure used for the analyses of the preceding two subjects. The horizontal columns in Table 113 represent those categories of analysis identified as thematic elements. The single occurrence of any one of these elements in a specific province is recorded in the appropriate box. Therefore the number 5 recorded for the province of imaginative play against Category 213 indicates that of the 7 instances of imaginative play observed in spontaneous situations (n=7) 5 included dramatic dialogue.

In the event a thematic element might occur more than once during an activity only one instance was noted in the analysis of the data. Therefore the number 2 in Category 216, informal verse recitation/singing to an audience, indicates that of the 7 occurrences of imaginative play observed in spontaneous situations, a total of 2 activities included informal verse recitation/singing features.

The distribution of format features set forth in Table 114 demonstrates that Charlotte engaged in dramatic dialogue with other children for the majority of her imaginative play activities in spontaneous situations. On occasion Charlotte would create an imaginary conversation between two characters while another child was present. During the following

Table 113

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Format

	Category	110 Story-telling (n=0)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=7)	140 Verse Recitation (n=2)	150 Creative Verse (n=0)
		Province				
211	Formal oral narrative to an audience	-	-	-	-	-
212	Informal oral narrative to an audience	-	-	-	-	-
213	Dramatic dialogue	-	-	5	-	-
214	Theatrical presentation to an audience	-	-	-	-	-
215	Formal verse/song recitation to an audience	-	-	-	-	-
216	Informal verse/song recitation to an audience	-	-	2	2	-

Table 114

Distribution of Thematic Elements According to Province and Spontaneous Situation: Characterization and Character Description

	Category	110 Story-telling (n=0)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=7)	140 Verse Recitation (n=2)	150 Creative Verse (n=0)
221	Traditional story characters	-	-	6	-	-
222	Contemporary storybook characters	-	-	-	-	-
223	Popular media characters	-	-	-	-	-
224	Characters based on personal experience	-	-	-	-	-
225	(In family circle) Characters based on personal experience	-	-	-	-	-
226.1	(Outside family circle) Child's personal involvement - high status	-	-	-	-	-
226.2	Child's personal involvement - low status	-	-	1	-	-
227	Self-created characters	-	-	4	-	-
231	Physical appearance of characters noted	-	-	-	-	-
232	Personal attire/possessions described	-	-	-	-	-
233	Characters skills and talents	-	-	-	-	-
234	Character traits and behavioral characteristics	-	-	1	-	-
235	Names characters or uses character's name	-	-	-	-	-
236	Describes or mimics attributes	-	-	-	-	-
237	Notes character's occupation or role	-	-	-	-	-

extract Charlotte was playing with the queen and princess puppets while Minette, the two year old was examining the rooster,

Charlotte: "Hi princess."
"Hi. Don't be so happy I'm lost."
"O, I can be your sister - I"
"Oh great."
"Do you have any crowns?"
"No: I can make one though."
"They make them in here."

Minette: Tweet .. tweet .. tweet.

Charlotte: Hey Minette.

(Category No. 135)

The two instances of informal singing in imaginative play were embedded in the creation of character as Charlotte played with the glove-puppets brought by the investigator. As the child played with the witch she chanted "I'm clapping my hands" and while she experimented with the dog puppet she sang "Doggie, I have a new friend."

The puppets which Charlotte and her friends used in their imaginative play were archetypal story-book characters and included a king, queen, prince, princess and a witch. For the most part little character development or character description took place in the imaginative play. The witch was described as "the wicked witch" and the princess manipulated by Charlotte played a submissive role until the child used her puppet to hit the witch.

On the other hand Table 115 reveals that there was some

Table 115

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Structure

		Province				
	Category	110 Story-telling (n=0)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=7)	140 Verse Recitation (n=2)	150 Creative Verse (n=0)
241	Uses introductory title or message	-	-	-	-	-
242	Describes the setting	-	-	-	-	-
243	Establishes the mood	-	-	-	-	-
244	Describes the initial situation	-	-	1	-	-
245	Describes the complication and/or development of the plot	-	-	1	-	-
246	Shows some form of resolution	-	-	1	-	-
247	Describes the climax	-	-	1	-	-
248	Makes a concluding statement	-	-	-	-	-

general plan or structure to the plot development within the play. Although Charlotte announced that she was going to have her own puppet play, her friend Roberta took the initiative by heralding the arrival of the wicked witch. The witch's presence was apparently posing a threat to the puppets wielded by Charlotte and Sara who immediately hit the witch puppet and announced that she was dead. Therefore Table 116 shows that the only literary convention concerning the human element, which appeared in the children's play, was that of the witch in the role of antagonistic villainess. The succeeding Table 117 shows two instances of violence and punishment occurring in the play.

The Distribution of Thematic Elements According to Province and Non-spontaneous Situations

Apart from those few occasions when Charlotte announced that she would sing a song or 'read' a story, she made no other formal presentations in the investigator's presence. For the most part Charlotte's singing and recitation of verse arose out of other activities so that a "la, la, la" chant accompanied the child's portrayal of a witch puppet riding a broomstick. At other times she interrupted her re-tellings of Winne-the-Pooh stories to sing The Honey Song.

Despite the fact there were very few formal oral story re-tellings, the child often engaged in an informal

Table 116

Distribution of Thematic Elements According to Province and Spontaneous Situation

Literary Conventions - the Human Element

		Province				
	Category	110 Story-telling (n=0)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=7)	140 Verse Recitation (n=2)	150 Creative Verse (n=0)
251	Protagonist hero with super human powers	-	-	-	-	-
252	Antagonist villain with super human powers	-	-	-	-	-
253	Protagonist heroine with super human powers	-	-	-	-	-
254	Antagonist villainess with super human powers	-	-	1	-	-
255	Protagonist hero	-	-	-	-	-
256	Antagonist villain	-	-	-	-	-
257	Protagonist heroine	-	-	-	-	-
258	Antagonist villainess	-	-	-	-	-
259.1	Agent with magic powers	-	-	-	-	-
259.2	Agent without magic powers	-	-	-	-	-

Table 117

Distribution of Thematic Elements According to Province and Spontaneous Situation:

Literary Conventions - the Domestic Family Themes and Extra-familial Universal Themes

		Province				
	Category	110 Story-telling (n=0)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=7)	140 Verse Recitation (n=2)	150 Creative Verse (n=0)
271	Deserted/rejected and absconding children or animals	-	-	-	-	-
272	Family rivalries and jealousies	-	-	-	-	-
273	Family life situations	-	-	-	-	-
274	Threats to family security	-	-	-	-	-
275	Love between humans, love between animals	-	-	-	-	-
276	Birth in the family	-	-	-	-	-
277	Marriage	-	-	-	-	-
278	Death in the family	-	-	-	-	-
281	The quest and/or picaresque journey	-	-	-	-	-
282	Magic object/talisman	-	-	-	-	-
283	Violence/the punishment of evil	-	-	2	-	-
284	The reward of good behavior	-	-	-	-	-
285	Death	-	-	-	-	-
286	Magic transformations	-	-	-	-	-
287	Symbolic use of numbers	-	-	-	-	-
288	Disasters	-	-	-	-	-

narrative mode as she either described a favorite book or explained to the investigator what was occurring in her imaginative play. Once she played with the horse puppet and dragon puppet, which she called an alligator,

Physical Movement	Language
Charlotte puts the dragon on one hand and slips the horse on the other. She opens up the dragon's mouth and pushes the horse in gently. She reverses the procedure pushing the dragon into the horse's mouth.	Charlotte: They're having a fight. The alligator keeps his mouth open so that he does he ... instead the alligator gets eaten up. There ... he's gone. Now this time they're having a fight again and the horse gets eaten up. There ... he's gone.

(Category No. 135)

As in the imaginative play episodes observed in spontaneous situations Charlotte created a number of dramatic dialogues between puppets in non-spontaneous situations. In the following extract from a piece of extended play, the princess puppet is supposed to be talking to the queen puppet,

Physical Movement	Language
Charlotte lays down the king and takes the queen from the investigator. She puts it on her hand, conducts a dialogue between the princess and the queen, half kneeling on the side of the bed.	Charlotte: (high shrill voice) The king is broken to-day. Can't I help? (normal voice) Oh yes, where's my coat? Oh. (high shrill voice) Sorry, I was just washing it yesterday. I forgot to bring it up. Oh dearie me, Here. (high shrill voice) Oh thanks.

Table 118

Distribution of Thematic Elements According to Province and Non-spontaneous Situations: Format

	Category	Province				
		110 Story-telling (n=10)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=20)	140 Verse Recitation (n=10)	150 Creative Verse (n=4)
211	Formal oral narrative to an audience	2	-	-	-	-
212	Informal oral narrative to an audience	8	-	5	-	-
213	Dramatic dialogue	2	-	10	-	-
214	Theatrical presentation to an audience	-	-	-	-	-
215	Formal verse/song recitation to audience	-	-	-	2	1
216	Informal verse/song recitation to audience	-	-	2	5	3

She picks up the dragon between her hands.	Now, can I play? Oh now you forget my snow. You forgot my snowpants. (normal voice) Oh you. I'm washing them too and I forgot them too ... Oh deary me. There's the alligator coming along, come on you there.

(Category No. 134)

The large proportion of characters in Charlotte's oral re-telling were based on contemporary story books, many of which were Walt Disney publications. In contrast, those characters she created in her imaginative play were mostly stimulated by the puppets introduced by the investigator. Table 119 reveals that although Charlotte created a number of characters in her imaginative play she very rarely gave them names. The witch puppet was either "the wicked old witch" or "the mean witch" while the princess was often described as "the nice little princess."

Many of Charlotte's descriptions of the puppets or characters in films and books contained references to clothes. She was particularly fascinated with Dorothy's magic slippers in The Wizard of Oz,

> Charlotte: Oh they're lovely. They were red and so sparkly I just loved them.

(Category No. 113)

Charlotte's 'Barbie dolls' had a wide range of clothes and the child spent considerable time explaining to the

Table 119

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Characterization and Character Description

		Province				
	Category	110 Story-telling (n=10)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=20)	140 Verse Recitation (n=10)	150 Creative Verse (n=4)
221	Traditional story characters	1	-	2	3	-
222	Contemporary storybook characters	6	-	-	1	-
223	Popular media characters	2	-	2	-	-
224	Characters based on personal experience (within family circle)	-	-	-	-	-
225	Characters based on personal experience (outside family circle)	-	-	-	-	-
226.1	Child's personal involvement - high status	-	-	3	-	-
226.2	Child's personal involvement - low status	-	-	-	-	-
227	Self created characters	-	-	14	-	-
231	Physical appearance of character	1	-	2	-	-
232	Personal attire/ possessions described	2	-	5	-	-
233	Characters skills and talents	1	-	1	-	-
234	Character traits and behavioral characteristics	1	-	4	-	-
235	Names character or uses the character's name	5	-	3	4	-
236	Describes or mimics character's attributes (e.g. barks like a dog)	-	-	2	-	-
237	Notes character's occupation or role	-	-	1	-	-

investigator when and where her dolls wore their clothes,

> __Charlotte__: This girl goes to ... swimming lessons.
>
> __Investigator__: Does she? Is she very good at swimming?
>
> __Charlotte__: Yeh. She has a bathing suit.
>
> . . .
>
> __Charlotte__: She doesn't just go in her bathing suit. She always puts this dress on.
>
> __Investigator__: Mm huh.
>
> __Charlotte__: To go .. she has a coat too.
>
> (Category No. 135)

Charlotte's oral descriptions of favorite books and her imaginative play activities did reveal an apparent sense of structure and sequence. Table 120 shows that in oral story re-tellings she often failed to give an introductory message but she always included the plot complication and development of the story. Thus in her re-telling of the film __The Wizard of Oz__ Charlotte completely ignored the tornado's destruction of the house in Kansas and focussed immediately on the conflict between Dorothy and the wicked witch.

In contrast, Charlotte's imaginative play stories tended to proceed from a specific setting, such as a castle, before the main characters in the story were introduced. Thus in the imaginary play activity involving the lost cat, which was previously described on page 335, Charlotte

Table 120

Distribution of Thematic Elements According to Province and Non-spontaneous Situation: Structure

		Province				
	Category	110 Story-telling (n=10)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=20)	140 Verse Recitation (n=10)	150 Creative Verse (n=4)
241	Uses introductory title or message	1	-	-	3	-
242	Describes the setting	3	-	2	-	-
243	Establishes the mood	1	-	-	-	-
244	Describes initial situation	9	-	3	-	-
245	Describes the complication and/or development of the plot	10	-	3	1	-
246	Shows some form of resolution	6	-	3	-	-
247	Describes the climax	4	-	3	-	-
248	Makes a concluding statement	-	-	1	-	-

appeared to have already planned the development of the story after the initial situation on the beach.

When Charlotte was singing her favorite songs to the investigator she did occasionally announce that she was about to present a song. Before singing On the Good Ship 'Lollypop' she said, "I'll sing you a song that I made up at school" and she introduced the Winnie-the-Pooh song with a short description of the story,

> Charlotte: And Piglet thought mm that they liked honey best that was last jar he had them and and he put it in the trap and he woke up in the night very early and he looked through the cupboard for it. Then he made up this song.
>
> (Category No.112)

Table 121 show that the majority of characters who played either heroic or villainous roles in Charlotte's stories and imaginative play were largely female. The single instance of a protagonist hero occurred when the prince puppet defeated the dragon puppet in order to protect the princess.

Physical Movement	Language
	Investigator: ... What happened to the dragon? Charlotte: Dead. Investigator: He's dead. Oh, who killed him?
Charlotte holds up the prince puppet and jerks his head as she speaks.	Charlotte: I did with my brave little horsie.

(Category No. 134)

Table 121

Distribution of Thematic Elements According to Province and Non-spontaneous Situations:

Literary Conventions - the Human Element

		Province				
	Category	110 Story-telling (n=10)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=20)	140 Verse Recitation (n=10)	150 Creative Verse (n=4)
251	Protagonist hero with super human powers	-	-	-	-	-
252	Antagonist villain with super human powers	-	-	-	-	-
253	Protagonist heroine with super human powers	2	-	-	-	-
254	Antagonist villainess with super human powers	2	-	2	-	-
255	Protagonist hero	-	-	1	-	-
256	Antagonist villain	-	-	1	-	-
257	Protagonist heroine	2	-	2	-	-
258	Antagonist villainess	-	-	-	-	-
259.1	Agent with magic powers	-	-	-	-	-
259.2	Agent without magic powers	-	-	-	-	-

Table 122

Distribution of Thematic Elements According to Province and Non-spontaneous Situation:

Literary Conventions - Anthropomorphism

Category	Province 110 Story-telling (n=10)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=20)	140 Verse Recitation (n=10)	150 Creative Verse (n=4)
261 Anthropomorphic hero (animal)	1	-	-	-	-
262 Anthropomorphic heroine (animal)	-	-	-	-	-
263 Anthropomorphic villain (animal)	-	-	-	-	-
264 Anthropomorphic villainess (animal)	-	-	-	-	-
265 Anthropomorphic hero (machine)	-	-	-	-	-
266 Anthropomorphic heroine (machine)	-	-	-	-	-
267 Anthropomorphic villain (machine)	-	-	-	-	-
268 Anthropomorphic villainess (machine)	-	-	-	-	-

The female characters tended to be either good or bad witches, princesses and queens caught up in situations which were largely of a domestic nature. Occasionally the princesses ran away from home after a threat from a witch, set out on a journey to an unspecified destination and then finally were re-united with their royal parents,

> Charlotte: So now they lived happily ever after without being bothered by the mean old wicked witch.
>
> (Category No. 134)

Table 123 demonstrates that in addition to themes such as family life situations, picaresque journeys and absconding children there was some violence and mention of death in story re-tellings and imaginative play. For the most part both themes occurred in the final moments of stories when either the dragon or witch were very quickly disposed of.

The Distribution of Stylistic Features According to Province and Situation

Phonostylistic Choice

Table 124 describes the distribution of phonostylistic features occurring in provinces observed during spontaneous situations. As with the preceding section, the vertical columns depict the total number of activities in any one

Table 123

Distribution of Thematic Elements According to Province and Non-spontaneous Situation: Literary Conventions - the Domestic Family Themes and Extra-familial Universal Themes

		Province				
	Category	110 Story-telling (n=10)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=20)	140 Verse Recitation (n=10)	150 Creative Verse (n=4)
271	Deserted/rejected and absconding children or animals	-	-	2	-	-
272	Family rivalries and jealousies	-	-	1	-	-
273	Family life situations	-	-	9	-	-
274	Threats to family security	-	-	1	-	-
275	Love between humans, love between animals	-	-	-	-	-
276	Birth in the family	-	-	-	-	-
277	Marriage	-	-	-	-	-
278	Death in the family	-	-	-	-	-
281	The quest and/or picaresque journey	4	-	1	-	-
282	Magic object/talisman	2	-	-	-	-
283	Violence/the punishment of evil	1	-	3	-	-
284	The reward of good behavior	-	-	-	-	-
285	Death	2	-	3	-	-
286	Magic transformations	-	-	-	-	-
287	Symbolic use of numbers	-	-	-	-	-
288	Disasters	1	-	-	-	-

Table 124

Distribution of Stylistic Features According to Province and Spontaneous Situation:

Phonostylistics

		Province					
		110	120	130	140	150	160
	Category	Story-telling (n=0)	Creative Story-telling (n=0)	Imaginative Play (n=7)	Verse Recitation (n=2)	Creative Verse (n=0)	Discursive Language (n=18)
311	Formal exaggerated	-	-	-	-	-	-
312	Formal recitation	-	-	-	-	-	-
313	Formal singing	-	-	-	-	-	1
314	Rhythmic language	-	-	-	2	-	-
321	Mimicry of voices and animal cries	-	-	-	-	-	2
322	Range of voices (high and low pitch)	-	-	2	-	-	1
323	Whisper	-	-	-	-	-	1
324	Laugh	-	-	-	-	-	-
325	Cry	-	-	-	-	-	-
326	Loudness/softness contrasts	-	-	-	-	-	-
327	Onomatopoeia	-	-	-	-	-	-
328	Alliteration	-	-	-	-	-	-
329	Sound symbolism (e.g. car sounds)	-	-	3	-	-	3

province while the horizontal columns represent the various categories of analysis already identified as phonostylistic features in Chapter IV. The single occurrence of any one of these features in an activity is recorded in the appropriate column. In the event that a phonostylistic feature might occur more than once during an activity only one instance was recorded in the analysis of the data.

In spontaneous situations Charlotte's language included a number of paralinguistic features particularly within the provinces of imaginative play and discursive language. For the most part these features consisted of gutteral sounds and high pitched voices employed by the subject when she was manipulating the glove puppets. Similarly, during non-spontaneous situations, Charlotte was particularly vocal within the province of imaginative play. During early activities when she was experimenting with the glove puppets there was some evidence of mimicry,

Physical Movement	Language
Charlotte pushes pig into investigator's face.	Charlotte: Do wasy wasy eat you (laughs).

(Category No. 135)

Her own puppet 'Lambchop' also stimulated the child to produce a different type of voice,

Physical Movement	Language
Charlotte stands on the ledge and waves the puppet around.	Charlotte: He can laugh Ha ha ha ha ha ha Ha ha ha ha

(high pitch voice)
Hallo, I'm Lambchop.

(Category No. 135)

In longer play sequences there appeared to be less sound symbolism and little mimicry of voices as the story, perhaps, became more important than the dolls or puppets. Onomatopoeic words were restricted to "whack" and "gobbled" and sound symbolism largely consisted of eating noises, noises denoting anger and, on one occasion, an imitation of a telephone bell.

Linguistic Choice

Charlotte's interest in clothes, "Barbie dolls" and her apparent attachment to the princess puppet seemed to influence her vocabulary choices. Words such as "lovely," "gorgeous" and "delicate" were used on differing occasions while she often discussed colors saying that she liked a dress, doll or puppet because it had a "pretty" color.

In addition, Charlotte used the affectionate diminutive form consistently throughout the study calling a horse a "horsie" and a cat "a pussy cat." When the subject introduced her Lambchop puppet to the investigator she called it her "Lambchoppie" puppet.

At times Charlotte became almost effusive in her praise of clothes, puppets and dolls saying "I just love this." When she was first shown the investigator's puppets she said,

Table 125

Distribution of Stylistic Features According to Province and Non-spontaneous Situation: Phonostylistics

		Province					
	Category	110 Story-telling (n=10)	120 Creative Story-telling (n=0)	130 Imaginative Play (n=27)	140 Verse Recitation (n=10)	150 Creative Verse (n=4)	160 Discursive Language (n=40)
311	Formal exaggerated	-	-	-	-	-	-
312	Formal recitation	-	-	-	-	-	-
313	Formal singing	-	-	-	-	-	-
314	Rhythmic language	-	-	3	6	4	-
321	Mimicry of voices and animal cries	-	-	5	-	-	1
322	Range of voices; low and high pitch	-	-	4	-	-	-
323	Whisper	-	-	-	-	-	-
324	Laugh	-	-	4	-	-	-
325	Cry	-	-	-	-	-	-
326	Loudness/softness contrasts	1	-	1	-	-	2
327	Onomatopoeia	-	-	2	-	-	-
328	Alliteration	1	-	-	-	-	-
329	Sound symbolism (e.g. car sounds)	2	-	7	-	-	2

Mum will love this too. I'm going to show it to her. Show the nice little princess.

(Category No. 165)

Although Charlotte did not engage in any creative story telling during the study she did recount stories of television films. On occasion, her rapid telegraphic speech could evoke a powerful picture of the scene she was describing,

Physical Movement	Language
Charlotte sits on the edge of the bed, looking across at the investigator.	**Charlotte:** Well, one of the rangers while the other ranger was fighting with the dad, snuck behind him and 'pow'. Then the fawn was running but then
Her eyes widen as she relates the story.	he slowed down and he fell down. He wasn't asleep. He was dead.

(Category No. 113)

A clipped and rather terse speech style was most evident in imaginative play episodes involving her dolls. In the following sequence Charlotte was planning to brush the hair of one of her"Barbie dolls,"

Charlotte: I need your hairbrush. See Susie. Where is it? Is it at back of here? I'll be mad if it is. Not in there. Eeyih-ayee-ay (high pitch noise) Susie, where's that hairbrush? Eeor. 'Cept she has a radio. She shares it with her sister. Hair's all tangles.

(Category No. 135)

Apart from confusions over irregular plurals, such as 'mouses' for mice, and pronoun genders, such as 'she' for 'he', Charlotte appeared to be able to handle the past tense of a number of irregular verbs quite competently. In addition there seemed to be an appropriate use of tense on most occasions.

The Distribution of Literary Response Features According to Situation

Throughout the observation sessions, Charlotte engaged in a number of transactional exchanges with other persons. These exchanges were exclusive of those provinces which involved story re-telling, creative story telling, creative verse, verse recitation and singing and imaginative play. They fell within the province of discursive language and included Charlotte's discussion of stories she had told as well as simple requests and commands.

Table 126 depicts the distribution of literary responsive features in both spontaneous and non-spontaneous situations. The one instance of moral judgement occurred when Charlotte was showing Minette The Fearsome Brat and told her the reason the boy was turned into a gorilla was because he wasn't "good."

In addition to expressing her preference for certain puppets the investigator had brought to stimulate imaginative play and story-telling, Charlotte said that she liked

Table 126

Distribution of Literary Response Features

	Category	SPONTANEOUS SITUATIONS	NON-SPONTANEOUS SITUATIONS
		160 Discursive Language	160 Discursive Language
411	Moral judgements by the chiild	1	-
412	Personal identification with character	1	4
413	Personal identification with literary incidents	-	2
414	Explanation and explansion on literary events	-	3
415	Inferential remarks about literature	-	1
416	Prediction of events in literature	-	1
421	Literary and other vicarious experience associations	-	1
422	Experiential associations expressed (other than literary)	-	3
423	Word association expressed	-	-
424	Reaction to rhyming language	-	[illegible]
425	Reaction to sound symbolism	-	-
431	Oral story-telling	-	-
432	Dramatic play presentation	-	-
433	Verse recitation and singing.	-	2

Dorothy in the Wizard of Oz although she "hated" the witch. On three separate occasions she talked about nursery rhymes in a nursery rhyme book, explaining to the investigator what was taking place in the illustrations.

When Charlotte was reciting a nursery rhyme or telling a story she sometimes talked about her own experiences. Thus, when she saw Little Miss Muffet in a book she told the investigator she had killed a spider in the basement,

> Charlotte: . . . a small black one. It was on the rug and I put my foot on it and killed it.
>
> (Category No. 167)

On another occasion when she had been describing the story of Winnie-the-Pooh and the heffalump trap, Charlotte remarked, "Honey's my favorite thing too." Apart from the rhyming association of "funny" with "honey" in the same story Charlotte made no other reference to the language of literature except to laugh about the ending of a book about teeth,

> Charlotte: . . . At the end it's very hard to read 'cus Sathy hath a tooth.
>
> (Category No. 161)

The Place of Stimuli in the Child's Activities

Table 127 indicates that during her story re-telling activities Charlotte relied entirely on books and

Table 127

Distribution of Stimuli in the Child's Activities According to Province

Category	Province 110 Story-telling (n=10)	120 Creative story telling (n=0)	130 Imaginative Play (=27)	140 Verse Recitation (n=12)	150 Creative Verse (n=4)	160 Discursive Language (n=58)
Toys						
511 Dolls (general)	-	-	4	-	-	3
512 Dolls(story book characters)	-	-	-	-	-	-
513 Dolls (popular media)	-	-	-	-	-	-
514 Animal toys (general)	-	-	-	-	-	1
515 Animal toys (story book characters)	-	-	-	-	-	1
516 Animal toys (popular media characters)	-	-	2	-	-	3
Puppets						
521 Story book characters (human)	-	-	14	-	1	6
522 Popular media characters (human)	-	-	2	-	-	-
523 Story book characters (animal)	-	-	2	-	-	-
524 Popular media characters (animal)	-	-	3	-	-	3
525 Other puppets (human)	-	-	-	-	-	-
526 Other puppets (animal)	-	-	7	-	-	3
527 Stage propos and scenery	-	-	-	-	-	-
Other Stimuli						
531 Visual stimuli (T.V., books, pictures)	10	-	1	6	-	14
532 Aural stimuli	-	-	-	3	-	1
533 Tactile stimuli	-	-	-	-	-	3
534 Olfactory/taste stimuli	-	-	-	-	-	1
535 Other persons	-	-	1	-	-	7

television as the source of her stories. In contrast she drew on a wide range of stimuli for her imaginative play although puppets were the chief inspiration for many of her activities within this province.

In addition to the puppets introduced by the investigator Charlotte also used her Lambchop puppet and her dolls, including one purchased from a Macdonald Hamburger Restaurant. In the province of verse recitation and singing Charlotte appeared to be mainly stimulated by books and television as well as songs playing on her record player.

Discursive language covered a wide range of topics concerning her dolls, dolls clothes, books, television, food and other people. This diversity is reflected in Table 127. The mere sight of a child passing down the street would be sufficient stimulus to produce a flow of related language,

Physical Movement	Language
Charlotte walks along the window ledge and looks out.	Charlotte: That's Kathy Arnold ... she's a friend of mine and she's in my mum's class. Investigator: Uh huh. Charlotte: My mum teaches six year olds. She's ... Kathy Arnold is six and she's in Grade One. I can jump down from here.

(Category No. 167)

On other occasions Charlotte told the investigator about how one of her dolls had been broken at school, why she did not like visiting Roberta's house and other personal anecdotes.

Once when the child was sorting out puppets to include in the king's family she classified them according to their physical abilities,

Physical Movement	Language
Charlotte picks up the boy and girl puppets. She lays them down on the bed. Charlotte picks up the horse, dragon and frog puppets laying them out on the bed in turn.	Charlotte: Oh yeh. Now he has a full family. I'm putting all the um .. one there and jumping there, crawling there, water there. Investigator: Uh huh. Charlotte: Hey, is this going to fall out? One there..there, jumping there, crawling there and the water's here.

(Category No. 166)

At other times she classified the colors of dolls' clothes and in drawings according to those she liked and disliked.

Parental Observations

During the five week observation period the subject's parents were asked to take note of Charlotte's various language activities. The parents also observed Charlotte's behavior while she was in the presence of the investigator and, at the conclusion of the study, reported their observations.

Charlotte's mother and father said that the child had looked forward to the investigator's visits especially as he gave her his undivided attention. They felt that Charlotte looked on the investigator as a friend as he was an adult visiting a child rather than the other adults in the house.

The only story-telling activities observed by the parents involved the 'mock reading' of books. They said that Charlotte was now looking at books which were "much too advanced for her to read" and then making up stories about the illustrations. The child's father said that since Charlotte had been going to swimming lessons she had been giving him detailed descriptions of the bus ride to the Y.W.C.A. and then recounting the events of the day in strict chronological order.

According to her parents Charlotte was still enthusiastic about her dancing classes which appeared to be influencing her play. They both reported observing her singing songs such as Pop Goes the Weasel and Ten Green Bottles and accompanying the songs with exaggerated physical gestures. Much of her imaginary play now took place in the bath where she used bath toys to depict swimming and accident themes. Charlotte's social play mostly involved houses and families in which she and her friends decided who would be various members of the family. Charlotte's mother reported that the children did not give each other names but they spent a great deal of time "working out the structure of the play." She said that there was much discussion about who would play which character so that there was little time for the actual game itself.

Charlotte had been to a story-telling session at a local library while the study was in progress but hadn't liked it. On the other hand she had particularly enjoyed swimming lessons. The parents said they had continued to read four or five books to the child each night and she, in turn, was reading Peter and Jane books to them. They also noted that she was developing "a very stylized story-telling" tone of voice which was unlike "her normal language."

CHAPTER VI

SUMMARY, CONCLUSIONS AND IMPLICATIONS

In this chapter a summary of the purpose and design of the study is presented followed by a discussion of the research questions originally posed in Chapter I. Implications for further research in this field are then considered in the concluding section of the chapter.

Summary

The Purpose of the Study

In spite of an ever increasing interest in children's literature scant attention appears to have been given to those expressive styles of communication the young child employs in his own literary related activities involving the creation of story, poetry and drama.

Research into the oral speech styles of four year old children has suggested that children of this age are already varying their styles of communication according to the perceived needs of their listeners, linguistic function and social situation.

In order to describe the oral language styles adopted by the child in response to literary activities (or provinces) and differing situations, the term literary language was introduced. For the purposes of the study literary language was described as including all those stylistically distinctive speech styles (or modalities) employed in any activity deemed by the child to have literary characteristics. If the child created a story through the province of imaginative play involving narrative, role playing and dramatic dialogue then the activity was judged to have literary qualities.

Therefore the study was concerned with the description of the literary language employed by a small sample of highly verbal four year old children observed in a variety of situations and in a number of different activities. Special attention was paid to children's spontaneous language (monologuing and conversation) and non-spontaneous language (reciting and the speaking of what has been written) and to those linguistic and non-linguistic variabilities which existed between differing styles or modalities.

The Design of the Study

Through the assistance of three specialists in the field of language arts and/or early childhood education, nine possible subjects for the study were initially identified. After interviews were conducted with each set of parents, three children were finally selected as suitable subjects for the study. In each case the parents were willing to permit the investigator to conduct observations in the home setting and to make observations themselves during the course of the study.

Of the three children selected one was a boy, aged 4 years and 10 months on January 1st, 1978 and the other two were girls aged 4 years and 4 months and 4 years and 2 months respectively. The boy, code-named Patrick, was an only child and attended pre-school during the mornings only while the older girl subject, code-named Charlotte, had one younger sister and attended pre-school all day. The remaining subject, code-named Emily, had two older sisters and did not attend a pre-school institution.

All subjects were drawn from homes where the first language spoken was English but there were some differences between each set of parents with regard to socioeconomic and professional backgrounds. Before the observations of the child took place the investigator carried out a preliminary interview with each set of parents in order to gain information regarding the language background and experiences of the child, without disclosing to the parents the specific purpose of the study.

Following this interview the investigator visited each home over a five week period in which he observed the child operating in both *non-spontaneous* and *spontaneous situations*. The main difference between these two types of situation lay in the measure of control exercised by the investigator. In non-spontaneous situations the child was observed operating by himself in certain activities which were, to some degree, initiated by the investigator while in spontaneous situations

situations there was a minimum of control as the child was observed in the presence of other children and/or adults. In addition, each set of parents made their own observations taking special note of the child's behavior while in the presence of the investigator. At the conclusion of the study parents reported their observations to the investigator. In the case of the boy subject the investigator observed him at school on three different occasions as the child had not been observed in company with his peers during the investigator's home visits.

Throughout the observation sessions the investigator recorded all language on audio-tape and made hand written notes about the child's physical movement, gestures and facial expressions. A total of thirty hours of language data was transcribed by the investigator and then analysed according to five sets of categories encompassing the following areas,

1. The province or type of activity in which a child might be engaged.
2. The thematic elements of the child's language.
3. The stylistic features of the language.
4. The child's response to literary content and language; the use of his own literary metalanguage.
5. The place of stimuli in the child's various activities.

The complete set of categories for analysis is set forth in Appendix C.

In addition the data were also considered in terms of the situations in which the subjects had been observed and differing speaker's utterances were analysed for length of communication unit, i.e. groups of words which could not be further divided without the loss of their essential meaning.

Conclusions

The Research Questions

Due to the exploratory nature of the study a number of questions were posed concerning the issues under consideration. These questions are,

1. Is it at all feasible to attribute the term 'literary language' to certain styles of the child's linguistic and non-linguistic behaviors?
2. What are the key differences between these styles of communication?
3. Is there any evidence of linguistic and non-linguistic clusterings (such as the use of onomatopoeia, mime, grammatical inversions or contractions) in specific modalities employed by each child?
4. Is it possible to place modalities on a most restricted/least restricted continuum in relation to:
    (a) province?
    (b) participation?

5. To what extent do other situational constraints appear to be affecting differing modalities?

6. What is the nature of the child's linguistic and experiential background?

7. What are the thematic elements of the child's early literary creations?

8. Has the young child already adopted a literary metalanguage?

All of the preceding questions are now considered separately with respect to each subject in the light of the analysis of the data described in Chapter V.

1. Is it at all feasible to attribute the term 'literary language' to certain styles of the child's linguistic and non-linguistic behaviors?

There appears little doubt that the exposure to literature, and in some cases sub-literature, has touched the lives of all three subjects considered in this study. Moreover their acquaintance with literary styles and themes seems to be shaping differing styles and modes of communication. Emily's stories and narrative chants are fluent and crafted providing a structure through which she appears to convey her feelings and concerns about her own personal identity; feelings which she may be projecting onto her characters, a succession of small human or anthropomorphic creatures who at times find themselves beyond the warmth of family security. Occasionally her own personality asserts itself as she assumes a benevolent, maternal high status role in her stories, play and chants. Literary styles and themes appear very important to her as they continually surface in much of her verbal communication.

In contrast, the more traditional forms of story do not appear to really hold Patrick's interest. If sufficient demands were made on him to relate a story he exhibited what he presumed to sense were appropriate story-telling behaviors with a traditional "once upon a time" opening, an exaggerated formal tone of voice and a quite passive physical posture. However, the child seemed unable to sustain this oral story-telling for long periods except on the one occasion when he created his own fantasy world in which he played the leading role.

The lives of action led by television's "super-heroes" seemed to hold the greater attraction for Patrick and their influence on his styles of verbal communication was most discernible in his choice of expressive vocabulary and the roles he assumed during his interaction with others. Literature appeared to have had less impact on Charlotte's oral language than either of the other two subjects. There was little evidence of a formal story-telling style associated with her re-tellings of stories from books and television although at times she adopted a rather stilted "reading" voice in which a different tone of voice was quite recognizable. However, the most noticeable form of communication

Charlotte used in her stories was that of mime and movement, instances of which were clearly derived from films she had watched. She did not merely imitate the scarecrow in The Wizard of Oz; she became the character as her whole body transmitted a feeling of limpness.

Apparently it is feasible to attribute the term 'literary language' to the communication styles of the children in this study. Furthermore it may be concluded that exposure to oral and visual forms of literature has enlarged each child's repertoire of communication styles.

2. What are the key differences between these styles of communication?

The preceding discussion largely focussed on those literary communication styles which have in some way been transmitted to the child by others, usually through either oral or visual modes. Implicit within this literary dyad of child and other is the concept of child as audience or recipient of a literary message. Within the context of this study, especially in non-spontaneous situations, the child himself was presented with a tangible audience, in addition to any imagined audience he may have perceived as being present.

Therefore when an activity such as story-telling is considered some comparison should be made with imaginary play where there might have been less emphasis on the investigator's audience role. Both Emily and Patrick spoke about their dolls as well as to them and each child could have been aware of the investigator as audience, privy to all they said. Therefore one might expect these children to have been as explicit in their imaginary play language as in story-telling. However, in the case of all subjects there was a greater reliance on sound symbolism and other paralinquistic features during imaginative play than in any other province.

Whether a child was making a dramatic presentation, simply playing with dolls or talking to imaginary companions there appeared to be less acknowledgement or recognition of an audience than there was in either story-telling or singing and chanting. When story-telling arose out of Charlotte's and Emily's imaginary play activities, it was characterized by a more measured rate of delivery as the child in question appeared to concentrate on conveying a sense of the general plot development.

On the other hand when Charlotte played with her friends there seemed to be a shared understanding of how the story would evolve as each participant selected a role for her puppet. Similarly Patrick became impatient with the investigator when the latter asked the child what was expected of him in the role of 'rhino.'

On the whole all three subjects were using longer communication units in the two story-telling categories than in other provinces where there was a greater reliance on movement, informal conversation and the use of concrete objects for the purposes of communication. When a child focussed on developing the structure of story there was more emphasis on the unfolding events within the narrative although it would be incorrect to assume that plot development alone claimed his attention. For Emily and, to a lesser degree, Charlotte the misfortunes confronting characters and the resolution of these proble[illegible] appeared to hold some importance while Patrick's stories were more concerned with the actions of characters so that the resolution of the plot was frequently omitted.

Although the chief differences in the subjects' oral language styles appear to lie in distinctive features such as more explicitness, a greater awareness of audience and a developing sense of story structure, the real differences may be based on the individual's need to describe unarticulated personal concerns and feelings to an audience through story, song and drama. Therefore it could be hypothesized that having acquired facility in a number of differing literary styles the young child employs them to communicate his emotional and intellectual concerns.

3. Is there any evidence of linguistic and non-linguistic clusterings (such as the use of onomatopoeia, mime, grammatical inversions or contractions) in specific modalities employed by each child?

As has been noted above, there were less instances of paralinguistic features in children's stories than there were in the province of imaginative play. When these features did occur in stories they appeared to be deliberately chosen by the child in order to heighten the effect of a story or song. Thus Emily gave baby bear a high-pitched voice in her re-telling of Goldilocks to provide a reason for Goldilock's sudden awakening while Patrick created the picture of the little red hen digging a hole by imitating her pecking.

Although there were few instances of figurative language in any of the children's language during the study there was a tendency for this type of language to occur in their stories and creative verse. In Emily's stories and narrative chants there was evidence of alliteration, onomatopoeic words and some interesting vocabulary choices. Similarly Patrick used both alliteration and onomatopoeia in his creative stories. On the other hand Charlotte's story-tellings were mainly limited to stories which she narrated from illustrated books. Apart from a few instances of her own 'pet' expressions (such as "fiddling and faddling"), much of her story-telling language was strictly representational. However, as has already been noted, Charlotte did accompany her story-telling with some mime and movement.

Both Patrick and Charlotte sang a number of their favorite rhymes and songs while Emily was more concerned with the creation of her own chanting songs. The most distinctive feature of the chant was its rhythmic beat and pause; the chant itself merely served as a framework for the child's narratives which usually contained all the characteristics of her spoken stories. Charlotte also used the chant to inform her audience about events in her life although her one extended piece of creative verse was chanted in a low monotone similar to that of Emily's.

Although there was some visible clustering of linguistic and non-linguistic features in differing modalities employed by each child, the infrequency of certain activities in this study and the broad nature of the investigation require that a more rigorous study be made of specific modalities.

4. Is it possible to place modalities on a most restricted/least restricted continuum in relation to:
    (a) province?
    (b) participation?

Although the question implies that province and participation should be treated separately, in light of the findings of this study both parts have been considered together. In Emily's and Patrick's oral story-retelling, both children were using an exaggerated tone of voice to re-tell tales such as Goldilocks, The Three Little Pigs and The Little Red Hen. However, when Patrick narrated the story of Goldilocks to a very young child there seemed to be some variation in style between this re-telling and that made in the presence of his father. Both stories were characterized by a traditional "once upon a time" opening, a slower regular pace of delivery and little movement on the part of the subject but length of communication unit, choice of vocabulary and complexity of sentence structure varied quite considerably.

While Patrick might have appeared to be using a restricted oral story-telling style he seemed to recognize that the modality afforded him considerable flexibility with respect to differing levels of audience. Emily used the traditional story-telling modality across a number of provinces although when called on to re-tell a traditional tale she paid careful attention to details such as the correct repeating of dialogue. Unlike Patrick, Emily did not re-tell a story to a younger child so it is uncertain whether there would have been distinctive stylistic differences within the modality under differing audience conditions. One might speculate, however, that when both children were called on to re-tell familiar stories to adult listeners they both paid greater attention to accuracy.

Although Charlotte did not re-tell any traditional tales without the aid of illustrations in a book, she did appear reluctant to tell a story to the investigator unless she was already thoroughly familiar with the contents of a book.

The differing modalities adopted by each child within specific provinces as well as across several provinces appears to suggest the existence of a least restricted/most restricted continuum although this does not necessarily inhibit the child in his manipulation of newly acquired literary styles of communication.

5. To what extent do other situational constraints appear to be affecting differing modalities?

Throughout the time of the study the length and number of observations in non-spontaneous situations were greater than those in spontaneous situations thus it is hardly surprising that a wider range of activities was undertaken by the child during non-spontaneous situations. The fact that the child was free to play with familiar toys and games in familiar surroundings also probably contributed to the variety of activities and possibly to the differing modalities employed by the child. In spite of the fact these situations were described as non-spontaneous, a large number of activities were spontaneously initiated by the child and included the giving of instructions about games, the playing of phonograph records and devising imaginary play situations.

Stimuli involved in these activities encompassed toys, games, other persons, events which affected the lives of the subjects and even the audio tape-recorder used in the study. Stimuli appeared to be influencing modalities in an infinite number of ways. Thus Charlotte invariably used a high pitched voice when playing with the puppets in either spontaneous or non-spontaneous situations while Patrick was constantly introducing fresh toys and games into his play as he told stories, took different roles and held conversations with imaginary persons. Surrounded by her large collection of dolls, Emily launched into story, chant and dialogue occasionally supplying the doll's responses to her own remarks.

Indeed the multitude of situational constraints appearing to affect the child's language styles are so diverse it is difficult to specify with certainty which constraints were influencing particular modalities. At the same time when one considers the extent to which the children themselves were initiating their own activities other situational constraints may have had a minimal effect on modalities. The notion of child as "initiator" exercising control over both province and modality is particularly noticeable in other people's responses to the child. In this regard the investigator's differing styles of communication appeared to vary considerably from child to child. Thus while there was a tendency to use slang and idiomatic expressions in Patrick's presence, the investigator was more precise in his conversations with Charlotte.

6. What is the nature of the child's linguistic and experiential background?

All three subjects had had many opportunities to interact with other than their parents and there was little doubt that this contributed to the easy manner with which they conversed with the investigator. In addition, all sets of parents seemed to have taken a keen interest in their child's language growth recalling differing developmental stages and the ways in which they themselves had encouraged this growth. One of the distinctive features of all three children's early language had been their persistent questioning although the actual nature of the questioning had varied from child to child.

From his conversations with the parents and his observations conducted during the study, the investigator noted the strong physical relationship existing between the children and their parents as each parent took some measure of responsibility for the child's well being.

Although the different family units shared outings together the frequency of these outings varied considerably. While Emily and Patrick were both attending theatrical productions and film presentations Charlotte had not attended a full length performance. Both Emily and Patrick discussed visits to the theater with their parents and Emily was encouraged to share emotional responses with the remainder of her family.

Patrick's parents had not owned a television set for some time prior to the study and yet the child had managed to gain access to a television during visits to his friends. The investigator did not observe any discussion about these shows taking place between Patrick and his parents. Indeed the parents voiced their disapproval of certain television drama series to the investigator. On the other hand Charlotte's vicarious experiences were largely based on the sharing of books at bedtime and the watching of selected television shows with her parents. A certain amount of discussion normally took place with either her mother or father concerning these experiences. For Charlotte the most important experience in her life was the weekly dancing class which was a frequent topic of discussion during the investigator's visits.

One of the more significant experiences for all these children appeared to be the opportunity to have their own rooms. Throughout the non-spontaneous situations, in particular, the investigator observed how each child used one piece of furniture as a focal point for his play activities. For Emily it was the armchair behind which she hid; for Patrick, the bunk bed with its small retreat; while in the case of Charlotte there was the full length mirror in which she studied her own reflection as she moved around the room.

Although both Charlotte and Patrick had attended pre-school institutions for two years prior to the study, little was said about their day to day experiences. However the pre-school influence was noticeable in Charlotte's rather garrulous descriptions of her friends and Patrick's oral story-telling style which appeared to owe much to his teacher.

7. What are the thematic elements of the child's early literary creations?

One of the more noticeable features of the children's creative stories, imaginative play and creative verse or song was the individual choice of literary theme. While Patrick tended to go beyond the domestic situation into the fantasy worlds of action and adventure both Emily and Charlotte were concerned with family situations and family crises.

Patrick's dolls were named after television or film heroes and his imaginary play often reflected their battles and their victories. In his creative stories the worlds of reality and fantasy sometimes merged as Patrick, the central character, encountered creatures who existed only in television drama or on the pages of a book. Although Charlotte's imaginative play was crowded with archetypal witches, princesses and kings, the underlying themes were threats to family security and the regaining of domestic happiness. Similarly, Emily's stories, play and poems were largely concerned with the family and the flight of small creatures threatened by desertion, violence or rejection.

Each of the three subjects seemed to be seeking personal identification with a character and the possible problems facing that character. Emily played a maternal role with her vast family of dolls while Patrick spoke of his admiration for his super heroes and Charlotte clung to the golden haired princess puppet and her adversary, the green-faced witch.

8. Has the young child already adopted a literary metalanguage?

Of the three children considered in this study, Emily appeared the least precise in her literary metalanguage. At times she announced that she would tell a story and then she created a song, thus suggesting that she saw little difference between the two. Although Emily performed marionette and glove puppet plays there was little or no reference to vocabulary associated with drama apart from the fact she cast one of her dolls in the role of "introducer."

In comparison Patrick seemed to be quite clear about his concept of story and song. He told the investigator that story involved Walt Disney films and he invariably used the word "song" when introducing one of his favorite commercial tunes. When discussing plans for a piece of dramatic play, he used the words 'screen' and 'movie' as well as describing his concept of film production. Charlotte said very little about stories although, like Patrick, she used the word 'song' to describe her favorite popular songs as well as those she created herself.

Implications for Further Research

For a number of years literary education and research has emphasized the student's response to literature. This approach is already appearing at the pre-school level where fairy tales, nursery rhymes and other genres are analysed in terms of the young child's psychological and linguistic development. This study has suggested that the response model has largely ignored the young child's own literary language developed through a growing awareness of self moving in an increasing number of differing social and cultural environments.

Although literary language may seem too pretentious a term for the communication styles described in this study, the literary experience does appear to be molding the language and thoughts of all these children to some degree. Certainly the young child's literary awareness cannot be merely described in terms of his developing sense of story structure alone. Some consideration must be given to his deep sense of personal identity with the themes and language of literature which he, in turn, uses to express his own concerns, fears and joy.

The findings in this study appear to suggest that research is required to investigate the ways in which visual media, such as television is influencing the young child's expressive language. In this respect closer examination should also be made of the themes and language of imaginative play. Investigation is also needed into the significance of oral story-telling in the young child's life and, above all, a study should be made of the ways in which child-parent discussions of oral literature and other vicarious experiences might be contributing to the child's growing sensibilities.

The categories of analysis employed to describe the child's language activities and the situations in which he was observed were derived from previous theory and research and from the data collected by the investigator. While certain sub-categories such as sound symbolism occurred quite frequently in the subjects' activities there were relatively few recorded instances of the use of figurative language. Further studies are required to investigate those categories of analysis which appear to be occurring infrequently within all subjects' activities. One such set of categories was that of character description in the provinces of oral story re-telling and creative story telling. In spite of the fact that Emily was a prolific story teller she gave little attention to character development or description in her stories. Apart from those occasions when the investigator made specific reference to characters, the two other subjects in the study also gave few descriptions of the characters included in their stories.

On the other hand certain categories of analysis need to be further refined in future studies. The imaginative play miscellaneous category accounted for a large number of activities, which included instances of play with domestic themes as opposed to those which appeared to have a literary base. More specificity is therefore required in the description of those play themes which lie outside the scope of this study.

The wide range of activities in which all subjects were engaged during the course of the investigation suggests that future researchers might be able to expand and re-define the categories of analysis, focussing on small groups of categories.

Throughout the course of the study the investigator assumed the role of participant observer permitting the child to initiate his own activities involving the investigator in his play whensoever he wished. On a number of occasions each subject played the dominant role during those activities which demanded the investigator's active participation. Further investigation is required into the ways in which a participant observer's presence affects a child subject's behaviors.

All parents of the subjects in this study reported that the investigator established a close rapport with the children, largely through his low directive behaviors. This finding might imply that both teachers and parents should examine the roles they assume in their interaction with children possibly permitting and encouraging children to initiate their own activities while closely observing the manner in which this free play is structured. These observations could form the basis of adult involvement in future play activities.

Finally, the mosaic of oral literary styles and themes employed by the children in this study represents not only their own creative spirits but also their ability to draw on a shared cultural inheritance. If these children's literary language seems impoverished in any way then there appears a need to discover techniques through which they can be brought face to face with the best in literature, thereby satisfying their intellectual and emotional needs and providing them with the means to create imaginative worlds of their own.

> All that meets the bodily sense I deem
> Symbolical, one mighty alphabet
> To infant minds; and we in this low world
> Placed with our backs to bright reality
> That we might learn with young unwounded ken
> The substance from the shadow.
>
> (S.T. Coleridge,
> The Destiny of Nations)

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APPENDIX A

INITIAL PARENT INTERVIEW

The following introductory interview format was employed in the screening and selection of subjects for the study. Whenever possible this short interview was conducted in the home although on three occasions the telephone was used, the investigator speaking to each parent separately.

Investigator: Mr. and Mrs. __________ I am making a study of four year old children's spoken language. A description of their language would help to inform teachers about what types of language experience might be structured for children within the schools' language arts program. It is very important to the success of the study that the language should be completely spontaneous and natural and I would be most grateful if you not tell __________ (name of child) the specific reason why I am making this study - just that I am interested in finding out how four year olds spend their time.

(Question 1) First of all, I should like to ask you whether you are willing to permit this study to take place in the home.

(Question 2) Next would you be willing to act as observers yourselves reporting to me from time to time during the course of the study.

(Question 3) Would you please give me __________'s (name of child) age as of January 1st, 1978 and the ages of any brothers or sisters.

(Question 4) Is __________ (name of child) attending a pre-school or day care institution at present.

(Question 5) Would you please tell me something about your own language background; for instance, is English your first language and, if so, in what geographical area were you born.

(Question 6) Please would you tell me what your current occupations are.

APPENDIX B

PRELIMINARY INVESTIGATOR/PARENT INTERVIEW

Investigator: ____________(name of child) is now four years old. I wonder if you would both recall for me the first signs of his communication with you, and

(Question 1) Other members of the family.

(Question 2) Would you describe his early oral communications.

(Question 3) What are some of the more memorable aspects of his language that you remember?

(Question 4) With how wide a circle of people has ____________(name of child) had an opportunity to speak to?

(Question 5) Perhaps you would tell me about some of the experiences he has had, such as travel.

(Question 6) Now would you describe any entertainment experiences such as visits to theatres, concerts or library story hours.

(Question 7) Please tell me about his hobbies and any art experience he undertakes at home.

(Question 8) How regularly do you read or tell him bedtime stories?

(Question 9) What is his response to the stories? Does he make up stories or rhymes of his own?

(Question 10) Would you please describe __________'s (name of child) play activities.

(Question 11) What usually happens when he plays by himself?

(Question 12) What happens when he plays with other children?

(Question 13) Have there ever been any imaginary companions?

(Question 14) What are some of ____________'s (name of child) favorite toys?

(Question 15) What are ___________'s (name of child) favorite stories and books; does he borrow books from the library and/or receive them as presents?

(Question 16) Is ____________ (name of child) able to read?

APPENDIX C

THE CATEGORIES OF ANALYSIS

110 Oral Story Re-telling

111 Traditional stories based largely on oral culture, such as fairy tales and folk tales

112 Contemporary stories drawn from current children's books

113 Media stories emanating from television and phonograph records *inter alia*

114 'Reading:' the 'reading' of familiar books in which the child pretends to perform the act of reading

115 Jokes: the re-telling of jokes previously heard by the child

120 Creative Story-telling

121 Factual narration in which the child recalls past experiences

122 Fictional narrative in which the child creates his own stories

123 The blending of fact and fiction within the narrative in which there is a noticeable transfer from fact to fiction or *vice versa*

124 Jokes: the telling of those created by the child

130 Imaginative Play in which the child attributes animate qualities and characteristics to inanimate objects

131 Play centered around traditional story themes and traditional story characters

132 Play centered around contemporary story themes and characters

133 Play centered on media experiences (e.g. television, theater, records, etc.)

134 Play which involves the creation of the child's own stories

135 Other play activities

140 Verse Recitation and Singing

141 The recitation, singing or chanting of traditional verse and songs (including nursery rhymes and folk songs)

142 The recitation, singing or chanting of contemporary verse

143 The singing of contemporary popular songs

144 The recitation or singing of jingles (television *inter alia*)

145 The chanting of taunts

150 Creative Verse Recitation

151 Free verse and songs created and recited by the child

152 The child's extemporary verse based on familiar traditional verse or songs

153 The child's extemporary verse based on familiar contemporary verse or songs

154 The child's extemporary chants or jingles

160 Discursive Language

161 Story-telling topics

162 Creative story topics

163 Imaginative play topics

164 Verse recitation, singing and creative verse topics

165 Media experiences

166 Language relating to situation

167 Other discussion topics

200 Thematic Elements

210 Format

211 Formal oral narrative to an audience (including self)

212 Informal oral narrative to an audience (including self)

213 Dramatic dialogue

214 Theatrical presentation to an audience (including self)

215 Formal verse/song recitation to an audience (including self)

216 Informal verse/song recitation to an audience (including self)

220 Characterization

221 Traditional story characters

222 Contemporary storybook characters

223 Popular media characters

224 Characters based on personal experience (within family circle)

225 Characters based on personal experience (from outside the family circle)

226 The child's personal involvement in the activities

 226.1 Assumes a high status role as a figure of authority or as in a leadership role

 226.2 Assumes a low status submissive role

227 Self created characters

230 Character Description

231 Physical appearance of a character noted

232 Personal attire/possessions described

233 The character's skills and talents

234 Character traits (e.g. cruelty) or behavioral characteristics noted

235 Child names the character or uses the character's name

236 Child describes or mimics character's attributes (barks like a dog or cries like a baby)

237 Child notes a character's occupation or role

240 Structure

241 Uses introductory title or message

242 Describes the setting

243 Establishes the mood

244 Describes initial situation

245 Describes the complication and/or development of the plot

246 Shows some form of resolution

247 Describes the climax
248 Makes a concluding statement

250 Literary Conventions - the Human Element

251 Protagonist hero with superhuman powers
252 Antagonist villain with superhuman powers
253 Protagonist heroine with superhuman powers
254 Antagonist villainess with superhuman powers
255 Protagonist hero
256 Antagonist villain
257 Protagonist heroine
258 Antagonist villainess
259.1 Agent with magic powers
259.2 Agent without magic powers

260 Literary Conventions - Anthropomorphism

261 Anthropomorphic hero (animal)
262 Anthropomorphic heroine (animal)
263 Anthropomorphic villain (animal)
264 Anthropomorphic villainess (animal)
265 Anthropomorphic hero (machine)
266 Anthropomorphic heroine (machine)
267 Anthropomorphic villain (machine)
268 Anthropomorphic villainess (machine)

270 Literary Conventions - the Domestic Family Themes

271 Deserted/rejected and absconding children or animals
272 Family rivalry or jealousies
273 Family life situations
274 Threats to family security
275 Love between humans/love between animals
276 Birth in the family
277 Marriage
278 Death in the family

280 Literary Conventions - Extra-familial Universal Themes

281 The quest and/or picaresque journey
282 Magic object/talisman
283 Violence/the punishment of evil
284 The reward of good behavior
285 Death
286 Magic transformation
287 Symbolic use of numbers
288 Disaster

300 Stylistic Features

310 Phonostylistics - Tone of Voice

311 Formal exaggerated
312 Formal recitation
313 Formal singing
314 Rhythmic language: chant and repetition

320 Phonostylistics - Paralinguistic Features

321 Mimicry of voices and animal cries
322 Range of voices: high pitch/low pitch
323 Whisper
324 Laugh
325 Cry
326 Loudness/softness contrasts
327 Onomatopoeia
328 Alliteration
329 Sound symbolism (e.g. car sounds)

330 Linguistic Choice

331 Lexis
332 Figurative language
333 Word structure
334 Intercommunication unit relationships

400 Response to Literary Content and Language

410 Response to Literary Content

411 Moral judgements by the child
412 Personal identification with characters
413 Personal identification with literary incidents
414 Explanation and expansion on literary event
415 Inferential remarks about literature
416 Prediction of events in literature

420 Reaction to the Language of Literature

421 Literary and other vicarious experience associations
422 Experiential associations expressed (other than literary)
423 Word associations expressed
424 Reaction to rhyming language
425 Reaction to sound symbolism

430 The Child's Use of a Literary Metalanguage as revealed in his vocabulary related to:

431 Oral story-telling
432 Dramatic play presentations
433 Verse recitation and singing

500 Stimuli

510 Toys

511 Dolls (general)
512 Dolls (storybook characters)
513 Dolls (popular media characters)
514 Animal toys (general)
515 Animal toys (storybook characters)
516 Animal toys (popular media characters)
517 Miscellaneous toys

520 Puppets

521 Storybook characters (human)
522 Popular media characters (human)

523 Storybook characters (animal)
524 Popular media characters (animal)
525 Other puppets (human)
526 Other puppets (animal)
527 Stage props and scenery

530 Other Stimuli

531 Visual stimuli (pictures, television, books)
532 Aural stimuli (tape-recorder, phonograph records)
533 Tactile stimul (kinaesthetic experiences)
534 Olfactory/taste stimuli
535 Other persons (adults, children)